HE FJH PIANIST'S CURRICULUM®

BY HELEN MARLAIS

with CD

Book 2 • Elementary

# IN RECITAL®

## with Classical Themes

Volume One

H E
F·J·H
USIC
OMPANY
N C.
ank J. Hackinson

# ABOUT THE EDITOR

Helen Marlais' active performance schedule includes collaborative concerts throughout North America, Europe, and Asia. Her travels abroad have included performing and teaching at the leading conservatories and festivals in Italy, France, Hungary, Turkey, Lithuania, Estonia, China, and England. Dr. Marlais has performed with members of the Chicago, Pittsburgh, Minnesota, Grand Rapids, Des Moines, Cedar Rapids, and Beijing National Symphony Orchestras to name a few, and has recorded on Gasparo and Centaur record labels with her husband, concert clarinetist Arthur Campbell. They have had numerous collaborative performances broadcast regionally, nationally, and internationally, on radio, television, and the Internet. She has premiered many new contemporary works by composers from the United States, Canada, and Europe and is also the pianist for the chamber music group *Trio Nuovo*. This group specializes in playing both new and well-known music for clarinet, bass clarinet, and piano.

She performs and gives workshops throughout the country and at all of the national music teachers' conventions. She is the Director of Keyboard Publications for the FJH Music Company. Her articles can be read in *Keyboard Companion*, *The American Music Teacher*, and *Clavier* magazines. Her more than 60 educational piano CD's are recorded on Stargrass® Records. Dr. Marlais is an Associate Professor of Music at Grand Valley State University in Grand Rapids, Michigan, where she teaches piano majors, directs the piano pedagogy program, and coordinates all of the group piano programs, which includes the young beginner piano program. She received her DM in piano performance and pedagogy from Northwestern University and her MFA in piano performance from Carnegie Mellon University. She has also held full-time faculty piano positions at the Crane School of Music, S.U.N.Y. at Potsdam, Iowa State University, and Gustavus Adolphus College. Visit: www.helenmarlais.com

The editor wishes to thank the following people: research assistants, Kevin Olson, Robert Schultz, and Miriam Littell; recording producer, Brian Balmages; production coordinators, Philip Groeber and Joyce Loke; and the publisher, Frank J. Hackinson, whose expertise and commitment to excellence makes books such as these possible.

# IN RECITAL®
## *with Classical Themes*
## Volume One

## ABOUT THE SERIES • A NOTE TO THE TEACHER

*In Recital® with Classical Themes* is devoted to timeless classical music. The fine arrangers of this series were commissioned to create engaging solo and duet arrangements of classical themes, according to strict pedagogical guidelines. The result is a series that is artistically strong, carefully leveled, and pedagogically sound. We know that to motivate, the teacher must challenge the student with attainable goals. This series makes that possible while also providing a perfect way for students to discover and enjoy classical music themes. You will find favorite themes from symphonies, operas, chamber music, choral music, as well as from advanced piano concertos and piano duets. This series complements other FJH publications and can be used alongside any method. Students will find even more joy in these classical themes when they read about the pieces (a brief history is provided at the beginning and end of each book).

Use the enclosed CD as a teaching and motivational tool. Have your students listen to the recording and discuss interpretation with you! Also encourage your students to listen to the works in their original format.

THE F·J·H MUSIC COMPANY INC.
Frank J. Hackinson

Production: Frank J. Hackinson
Production Coordinators: Joyce Loke and Philip Groeber
Art Direction: Terpstra Design, San Francisco, in collaboration with Helen Marlais
Cover and Inside Illustrations: Keith Criss
Engraving: Tempo Music Press, Inc.
Printer: Tempo Music Press, Inc.

ISBN-13: 978-1-56939-651-3

Copyright © 2007 by THE FJH MUSIC COMPANY INC. (ASCAP).
2525 Davie Road, Suite 360, Fort Lauderdale, Florida 33317-7424
International Copyright Secured. All Rights Reserved. Printed in U.S.A.
WARNING! The music, text, design, and graphics in this publication are protected by copyright law. Any duplication is an infringement of U.S. copyright law.

## Organization of the Series
## *In Recital® with Classical Themes*

The series is carefully leveled into the following six categories: Early Elementary, Elementary, Late Elementary, Early Intermediate, Intermediate, and Late Intermediate. Each of the works has been selected for its artistic as well as its pedagogical merit.

**Book Two — Elementary, reinforces the following concepts:**

- In addition to basic notes, such as quarter, half, dotted half, and whole notes, their corresponding rests are also used.
- Students play tied notes, *legato* and *staccato* articulations, accents, upbeats, one piece with a repeat sign, a few chords, and blocked intervals.
- Five-finger hand positions as well as pieces outside the usual five-finger positions.
- Reinforcement of basic musical terminology and symbols: *crescendo*, *decrescendo*, *ritardando*, *fermata*, *mezzo forte*, *mezzo piano*, *forte*, and *piano*.
- Keys — C major, G major, F major, A minor, D minor, and G minor (written using accidentals instead of key signatures).

Most of the classical themes in this book were arranged as solos. Some of them include teacher accompaniments. There is one equal-part duet—*Roses from the South*.

# Table of Contents


| | Recital Category | Composer | Arranger | Page | CD Track |
|---|---|---|---|---|---|
| About the Pieces and Composers | | | | 4-5 | |
| Piano Concerto No. 26 *(K. 537, Movement Two)* | Optional Duet | Wolfgang Amadeus Mozart | Timothy Brown | 6-7 | 1 |
| Can Can from *Orpheus in the Underworld* | Solo | Jacques Offenbach | Kevin Olson | 8-9 | 2 |
| Theme from Swan Lake *(Opus 20)* | Solo | Pyotr Ilyich Tchaikovsky | Kevin Olson | 10-11 | 3 |
| Over the Waves *(Sobre las olas)* | Solo | Juventino Rosas | Judith R. Strickland | 12-13 | 4 |
| O mio babbino caro from *Gianni Schicchi* | Optional Duet | Giacomo Puccini | Timothy Brown | 14-15 | 5 |
| Symphony No. 1 *(Movement Three)* | Optional Duet | Gustav Mahler | Robert Schultz | 16-17 | 6 |
| Theme from Romeo and Juliet | Optional Duet | Pyotr Ilyich Tchaikovsky | Mary Leaf | 18-19 | 7 |
| Symphony No. 5 *(Opus 67, Movement One)* | Solo | Ludwig van Beethoven | Robert Schultz | 20-21 | 8 |
| Enigma Variations *(Opus 36, Theme)* | Optional Duet | Sir Edward Elgar | Satish Bhakta | 22-23 | 9 |
| Roses from the South *Waltz 1* from *Das Spitzentuch der Königin, Opus 388* | Equal Part Duet | Johann Strauss II | Kevin Olson | 24-27 | 10 |
| Symphony No. 7 *(Opus 92, Movement Two)* | Optional Duet | Ludwig van Beethoven | Edwin McLean | 28-29 | 11 |
| Concerto No. 2 for Horn *(K. 495)* | Unequal Part Duet | Wolfgang Amadeus Mozart | Robert Schultz | 30-33 | 12 |
| About the Pieces and Composers | | | | 34-35 | |
| About the Arrangers | | | | 36-38 | |
| Fun with Classical Themes | | | | 39 | |

# About the Pieces and Composers

## **Piano Concerto No. 26**, by Wolfgang Amadeus Mozart (1756-1791)

Mozart composed over twenty piano concertos. A piano concerto is a piece for a solo pianist and orchestra. Mozart wrote concertos for his own concerts, sometimes playing them as soon as he wrote them! The concerto has three movements, or sections. The first movement is fast, the second is slow, and the third is fast again. The theme in this book is from a second (slow) movement. Play it tenderly, with careful attention to the phrasing. Many of Mozart's piano concertos are considered to be some of the finest music ever written. Maybe one day soon you will go to a concert where a piano concerto is being performed!

## **Can Can**, by Jacques Offenbach (1819-1880)

A can can is a lively French dance for women that features high kicking. Can you imagine women in fancy dresses dancing when you play this piece or listen to the CD recording? This famous piece is part of a small opera (called an operetta), that Offenbach composed when he was thirty-nine and living in Paris, France. As a boy, Offenbach first studied the violin and took up the cello at the age of nine. He was sent to Paris to study while still in his teens. In 1855 he opened his own theater, where many of his operettas were performed.

## **Theme from Swan Lake**, by Pyotr Ilyich Tchaikovsky (1840-1893)

This great Russian composer was the son of a mine inspector. His considerable talent and love for music led him to enroll at the St. Petersburg Conservatory, where he studied under the famous pianist, Anton Rubinstein. Tchaikovsky is considered a great master of the ballet: he composed *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker*. In 1875, Tchaikovsky was asked to write a piece by the head of the Imperial Russian Theater in Moscow. This piece, the legend of the Swan-Maiden is centuries old—even the ancient Greeks told a story of a woman who turns into a swan.

## **Over the Waves**, by Juventino Rosas (1868-1894)

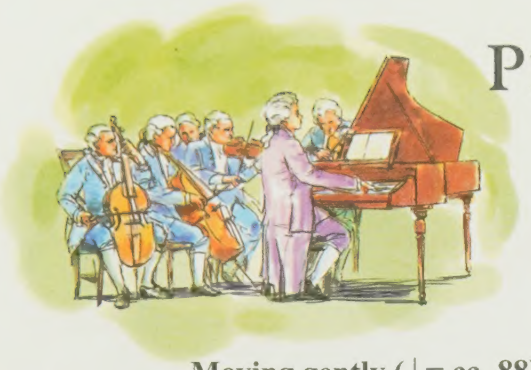
The Mexican composer Juventino Rosas was a pureblood Otomí Indian. He was born into a family of musicians—his father was a harpist, and Juventino performed in a family quartet with his father and brothers when he was a young boy. By the age of fifteen, Juventino was first violinist in a touring orchestra. The waltz was popular in Mexico after Maximilian, the Archduke of Austria, was named Emperor of Mexico in 1864.

## **O mio babbino caro**, by Giacomo Puccini (1858-1924)

This beautiful theme is heard in opera halls the world over. Translated from Italian, the young lady is saying to her father, "Oh my daddy dear." After she tells her father how she feels, he helps her marry the man she loves. The opera was first performed at the Metropolitan Opera in New York City on December 14, 1918. One of the most famous opera composers of all time, Giacomo Puccini was born in Lucca, Italy. When he went to Milan to complete his musical studies, his talent for the operatic form became clear. Even his first opera, produced when he was twenty-six, was a success.

## **Symphony No. 1**, by Gustav Mahler (1860-1911)

This symphony was composed from 1884-1888, and is a large-scale work for orchestra. The first movement was meant to depict nature. The symphony has four movements, or sections, and the theme that is in this book is a solemn one. It is a funeral march, and is found in the third movement. The double bass soloist is the first to play this famous theme. Do you recognize the popular tune it is based on? It sounds like *Frère Jacques*, but much more serious, and in a minor key.

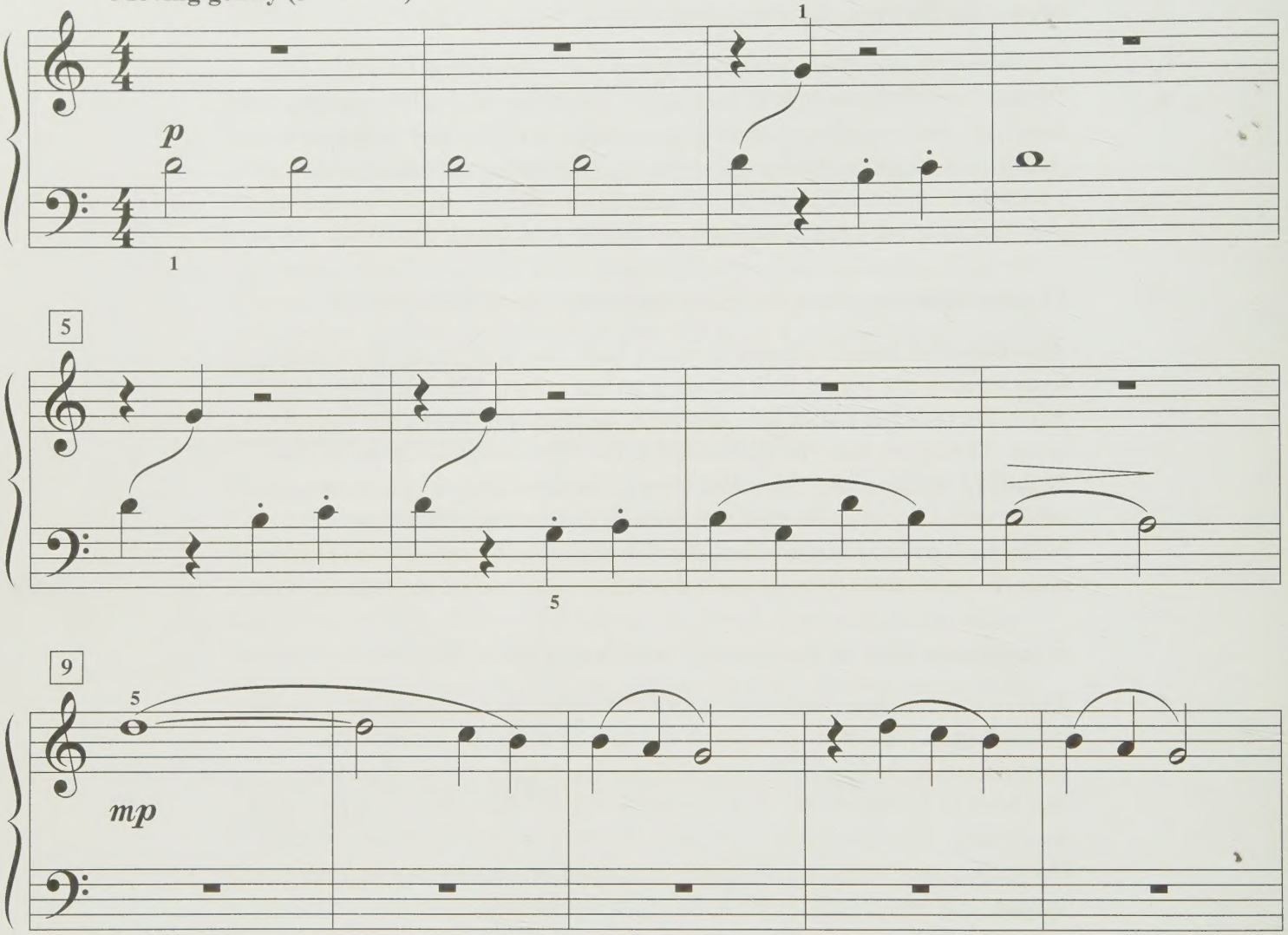


# Piano Concerto No. 26

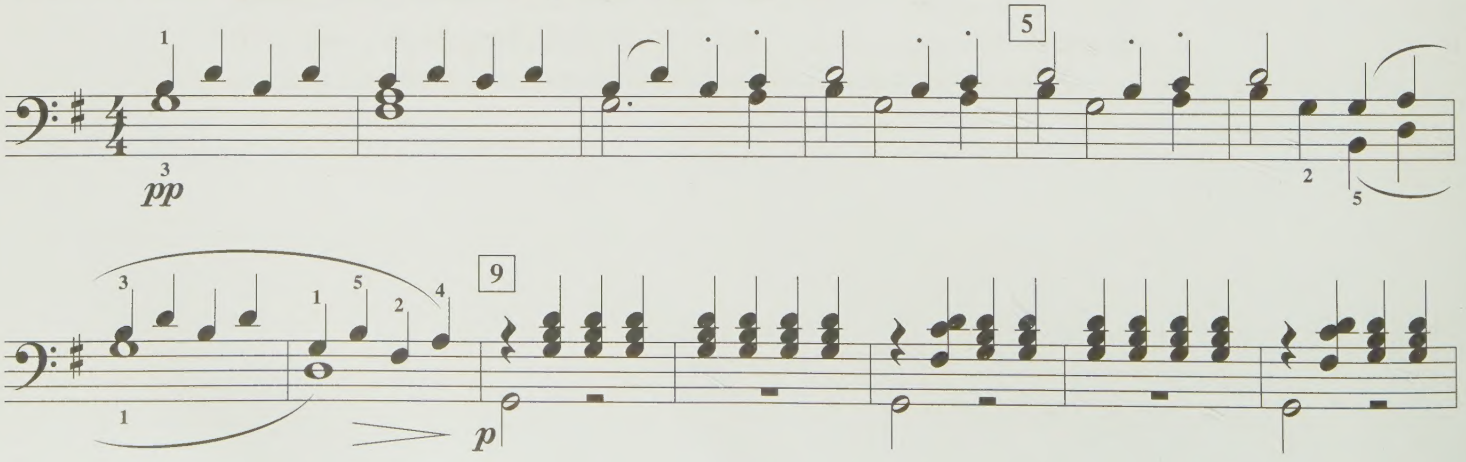
*(K. 537, Movement Two)*

Wolfgang Amadeus Mozart
arr. Timothy Brown

**Moving gently (♩ = ca. 88)**



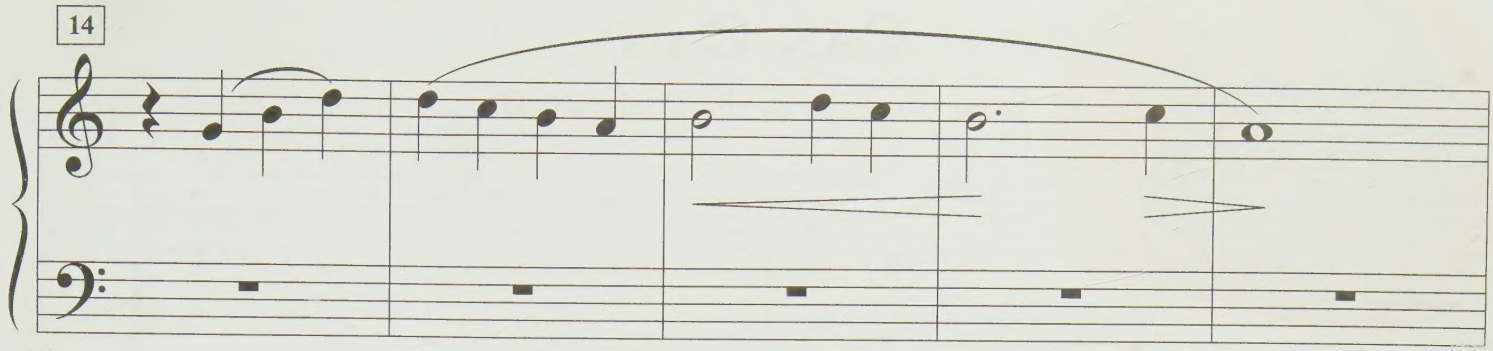

**Teacher Accompaniment:** *(Student plays one octave higher)*

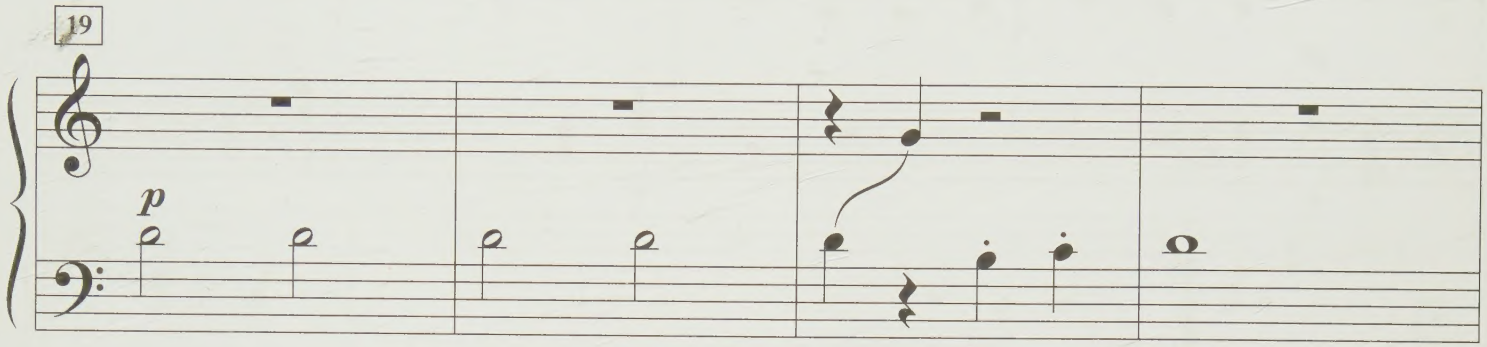


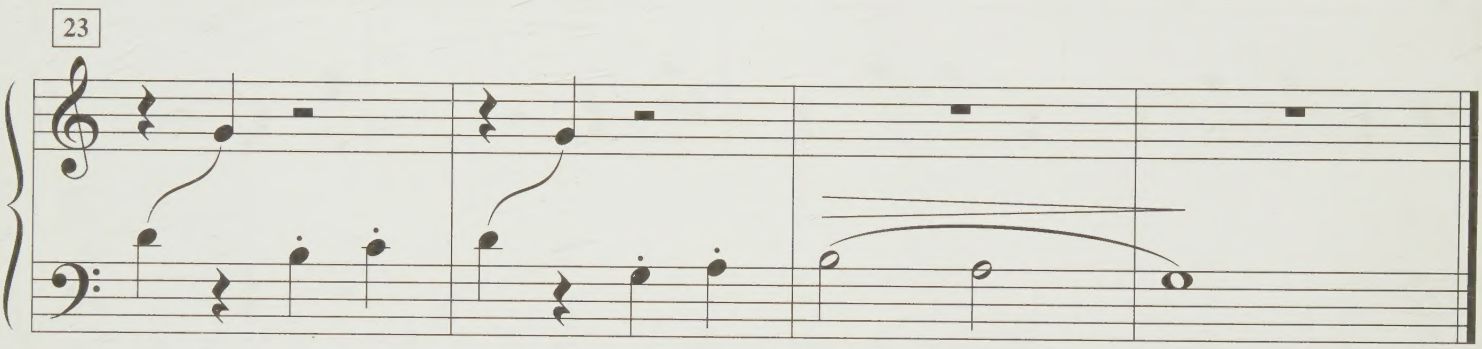

This arrangement © 2007 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.

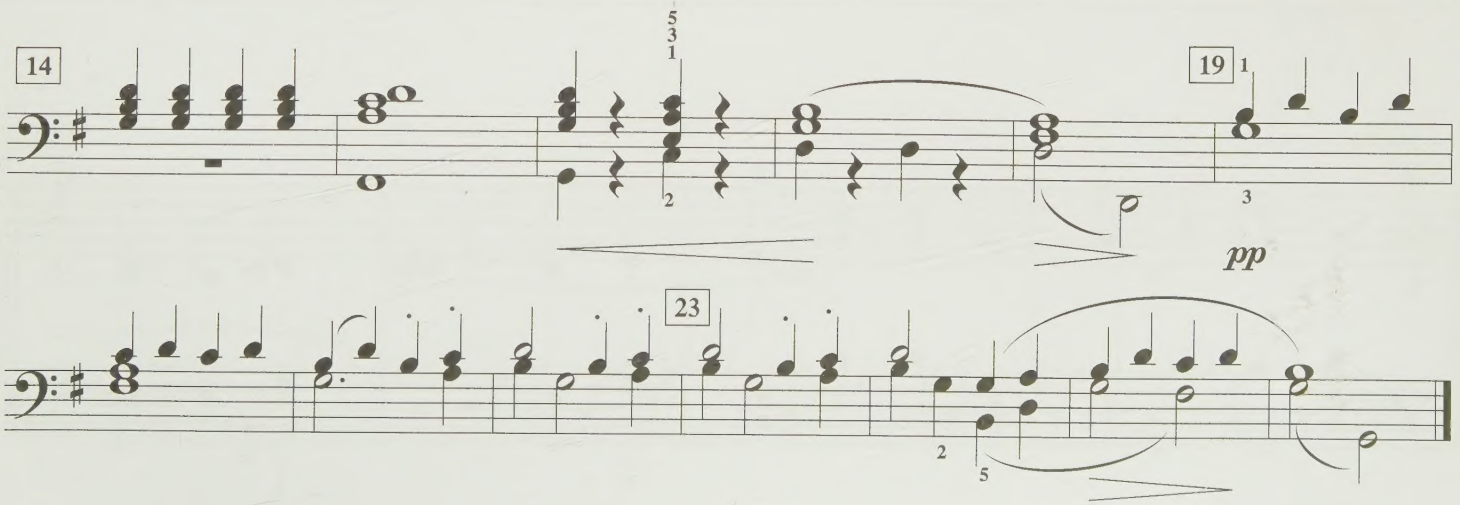


FJH1698


14


19
p


23

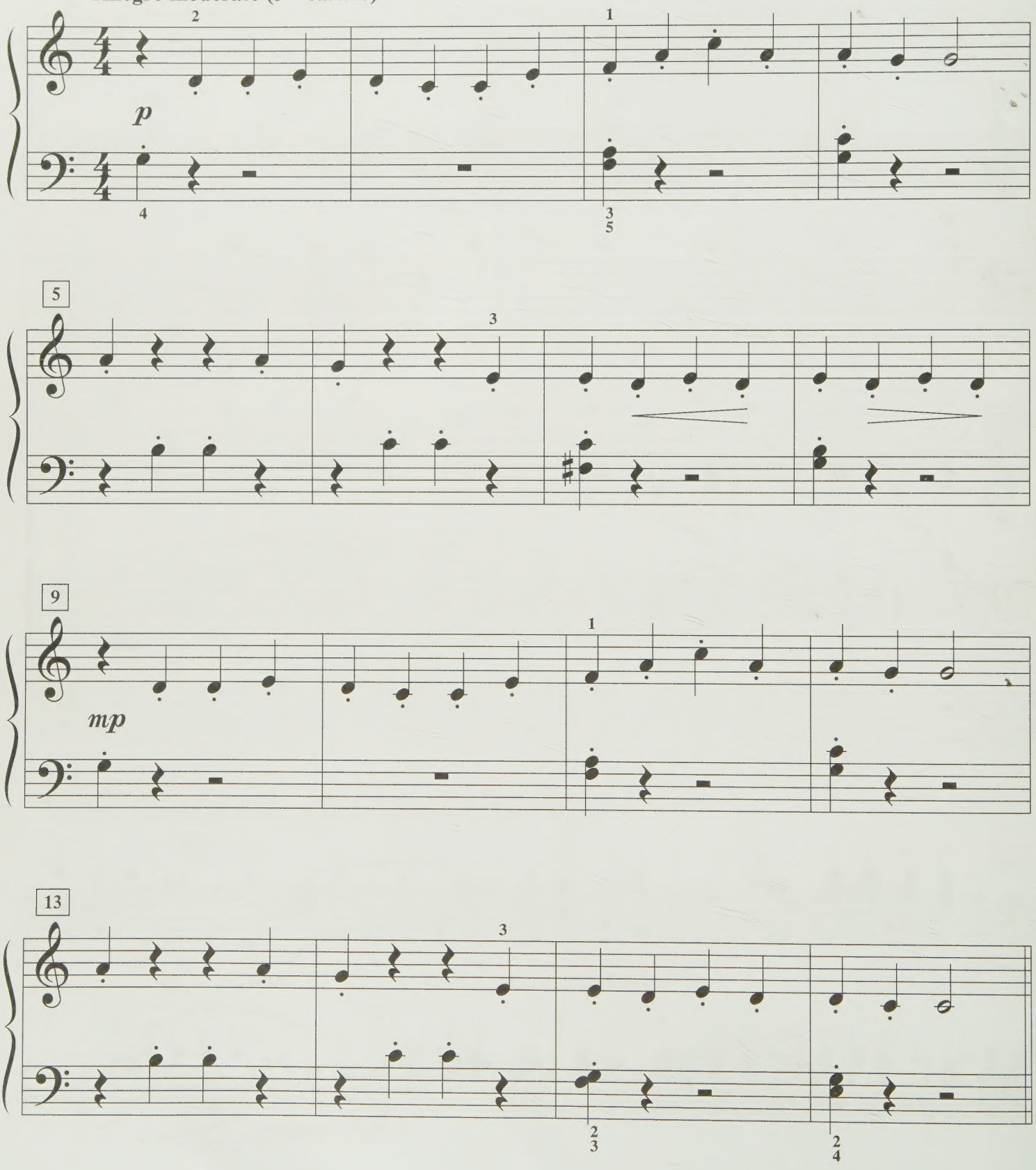

14
5
3
1
2
19
1
3
pp
23
2
5

# Can Can

from *Orpheus in the Underworld*

Jacques Offenbach
arr. Kevin Olson

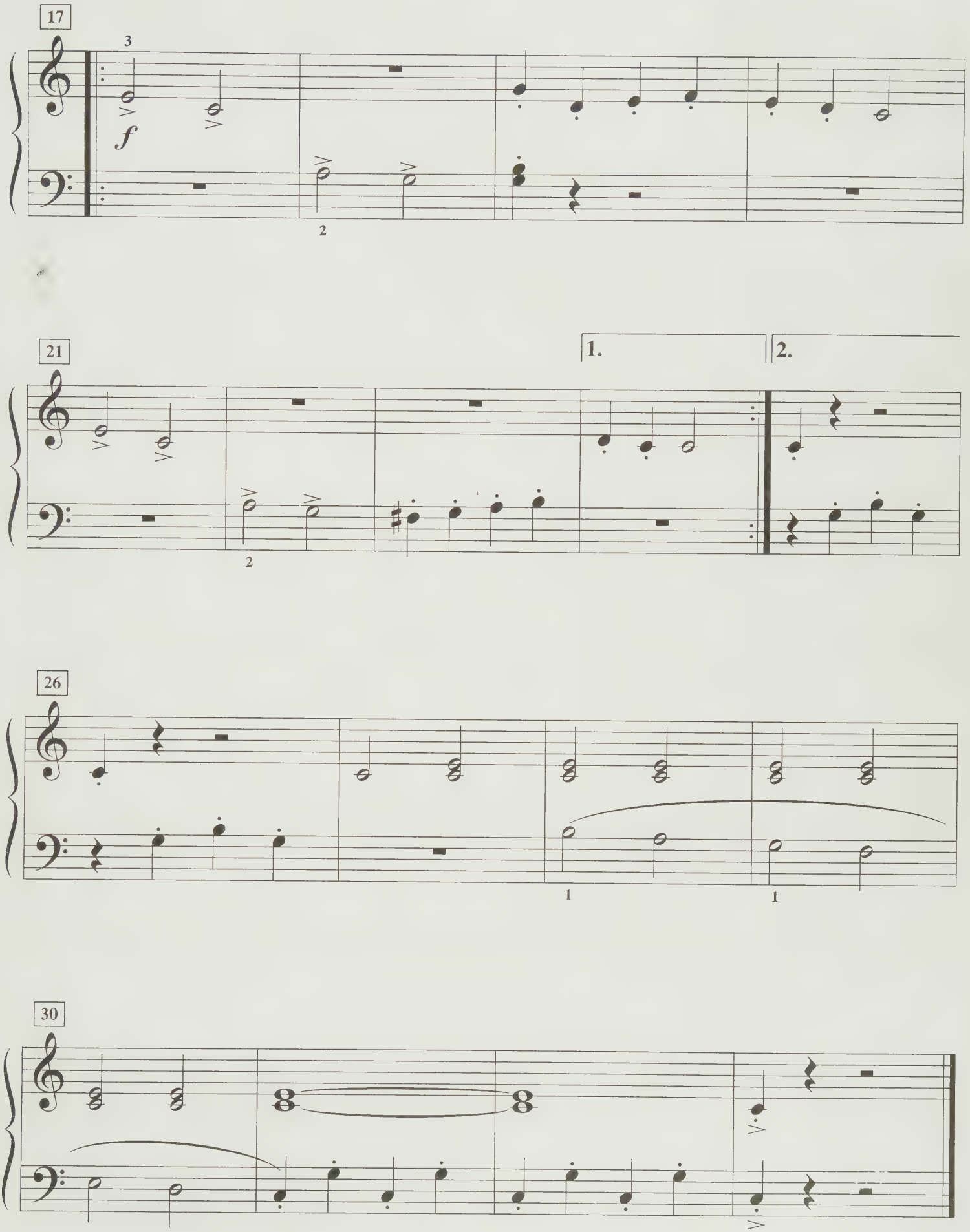
**Allegro moderato (♩ = ca. 120)**




This arrangement © 2007 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.



FJH1698


17
3
f
2
21
1.
2.
2
26
1
1
30

# Theme from Swan Lake

*(Opus 20)*

Pyotr Ilyich Tchaikovsky
arr. Kevin Olson

**Moderato (♩ = ca. 184)**

*p*

*mf espressivo*

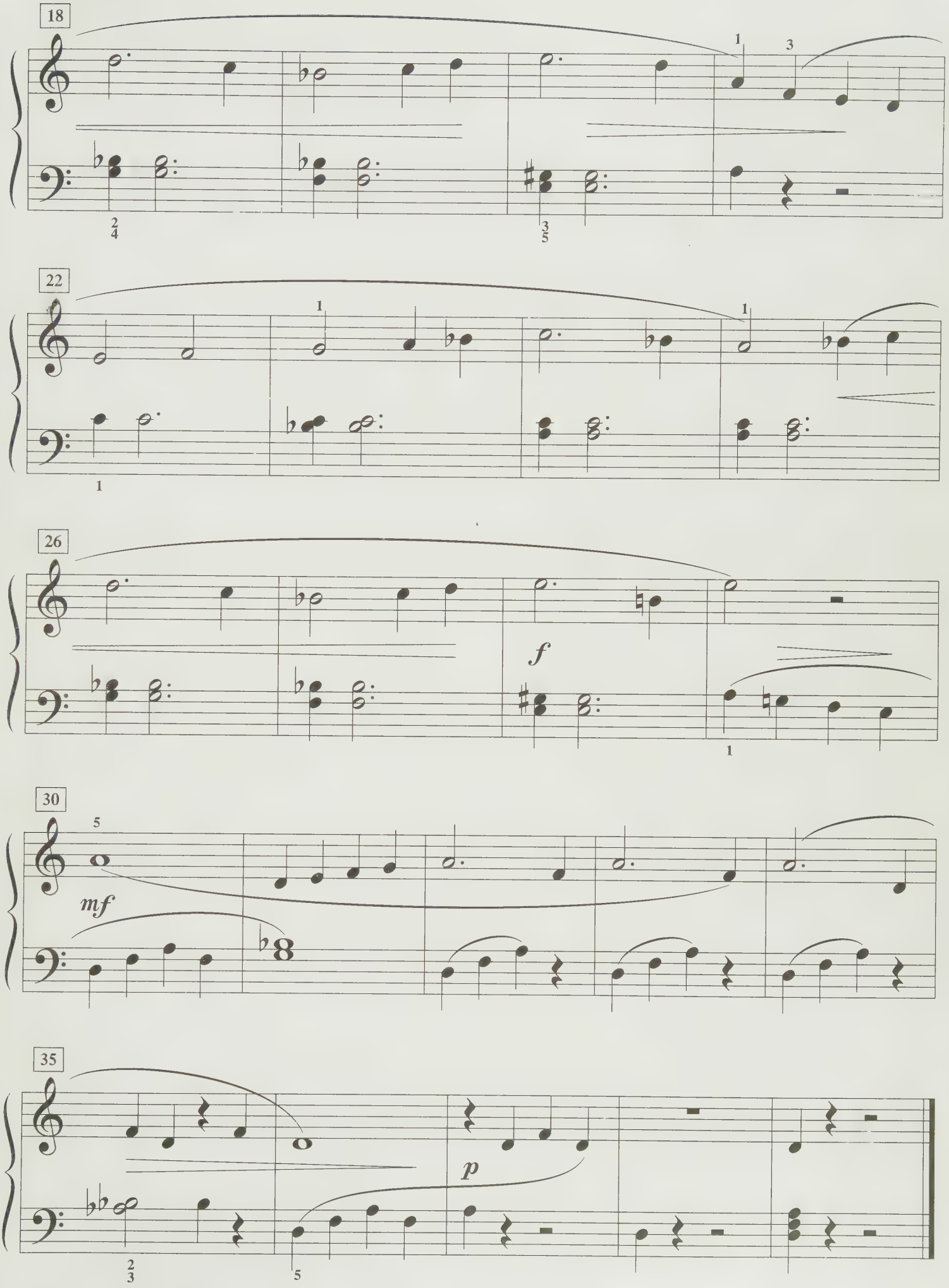
1.

2.

This arrangement © 2007 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.



FJH1698


18
22
26
f
30
mf
35
p

# Over the Waves

*(Sobre las olas)*

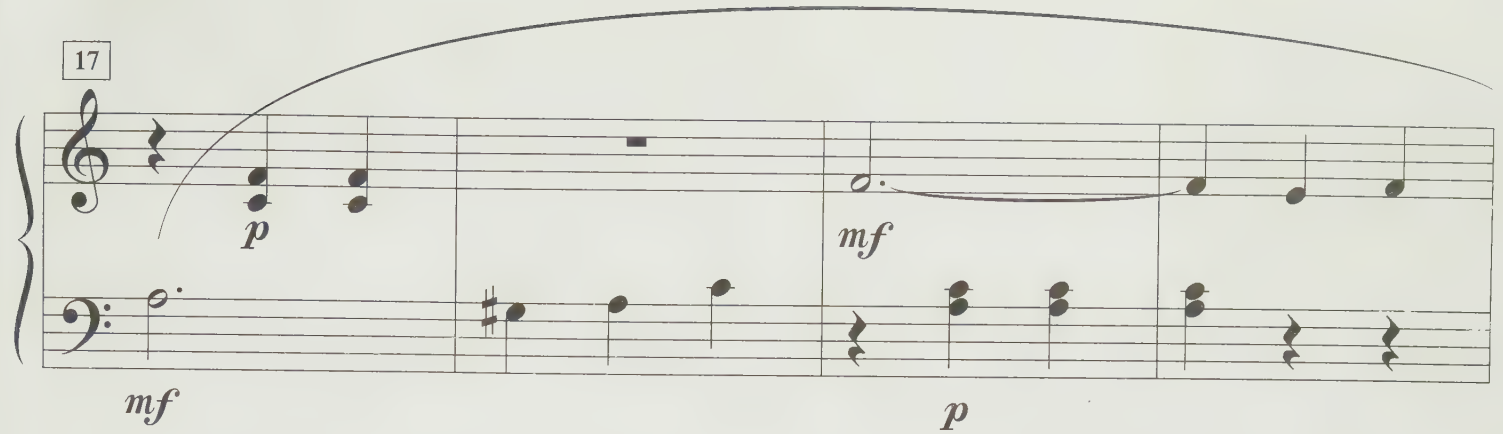
Juventino Rosas
arr. Judith R. Strickland

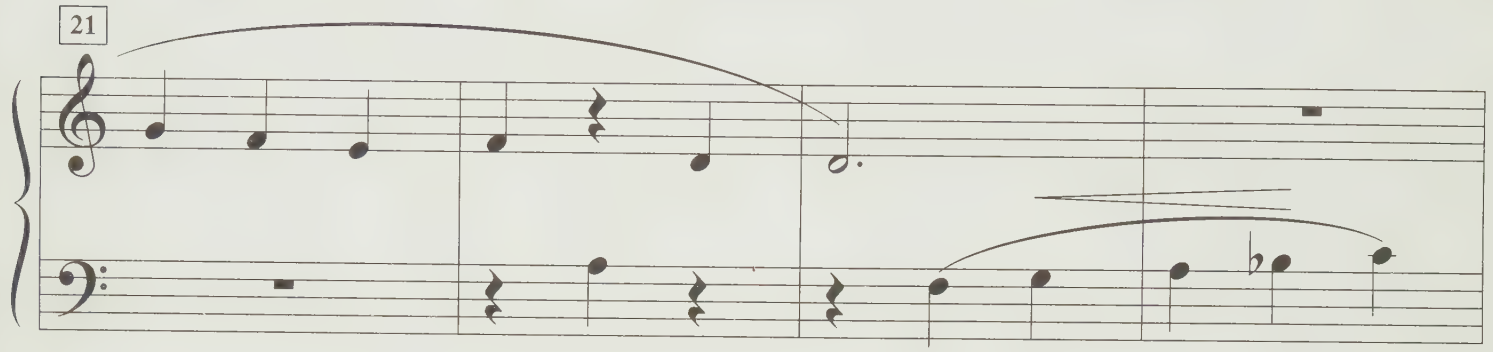
**Tempo di Valse (♩. = ca. 66)**

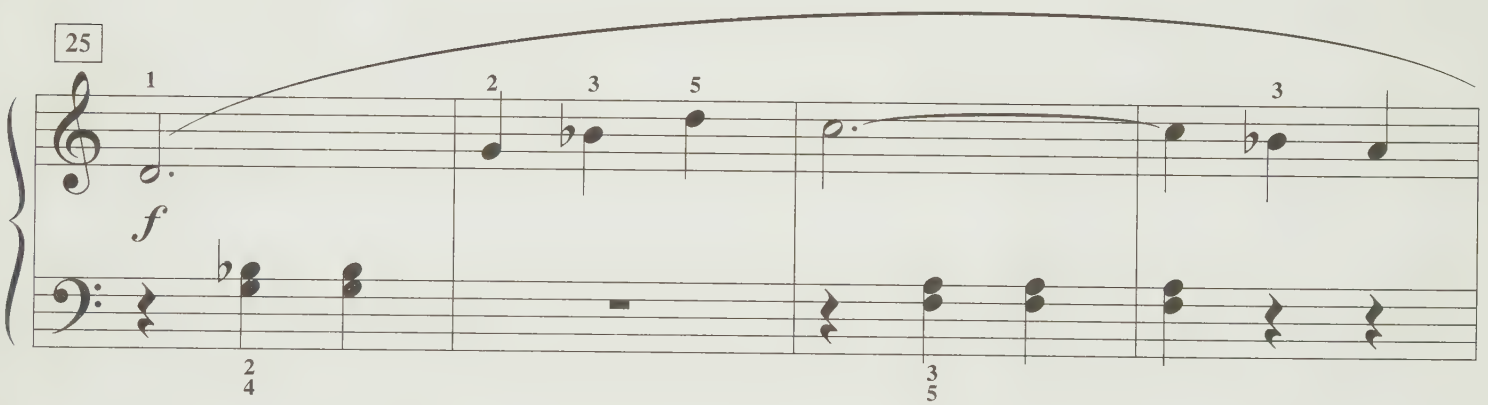
This arrangement © 2007 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.

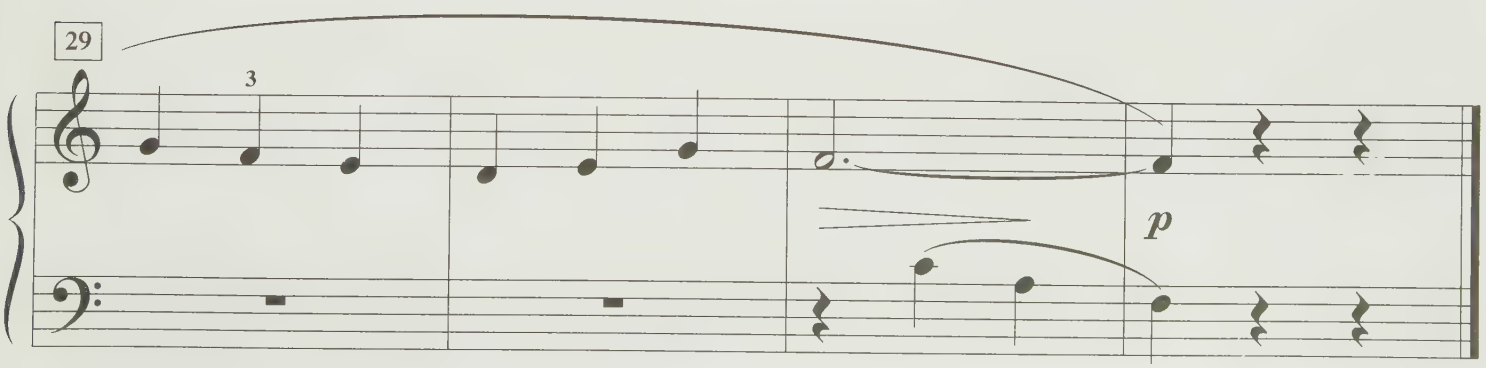


FJH1698


17
p
mf
mf
p


21


25
1
2
3
5
3
f
2
4
3
5


29
3
p

# O MIO BABBINO CARO

from *Gianni Schicchi*

Giacomo Puccini
arr. Timothy Brown

**Sweetly** (♩. = ca. 50)

*mf*

6

*R.H.* 5

*L.H.* 2

11

*mf*

**Teacher Accompaniment:** *(Student plays one octave higher)*

*mp* *con pedale*

6

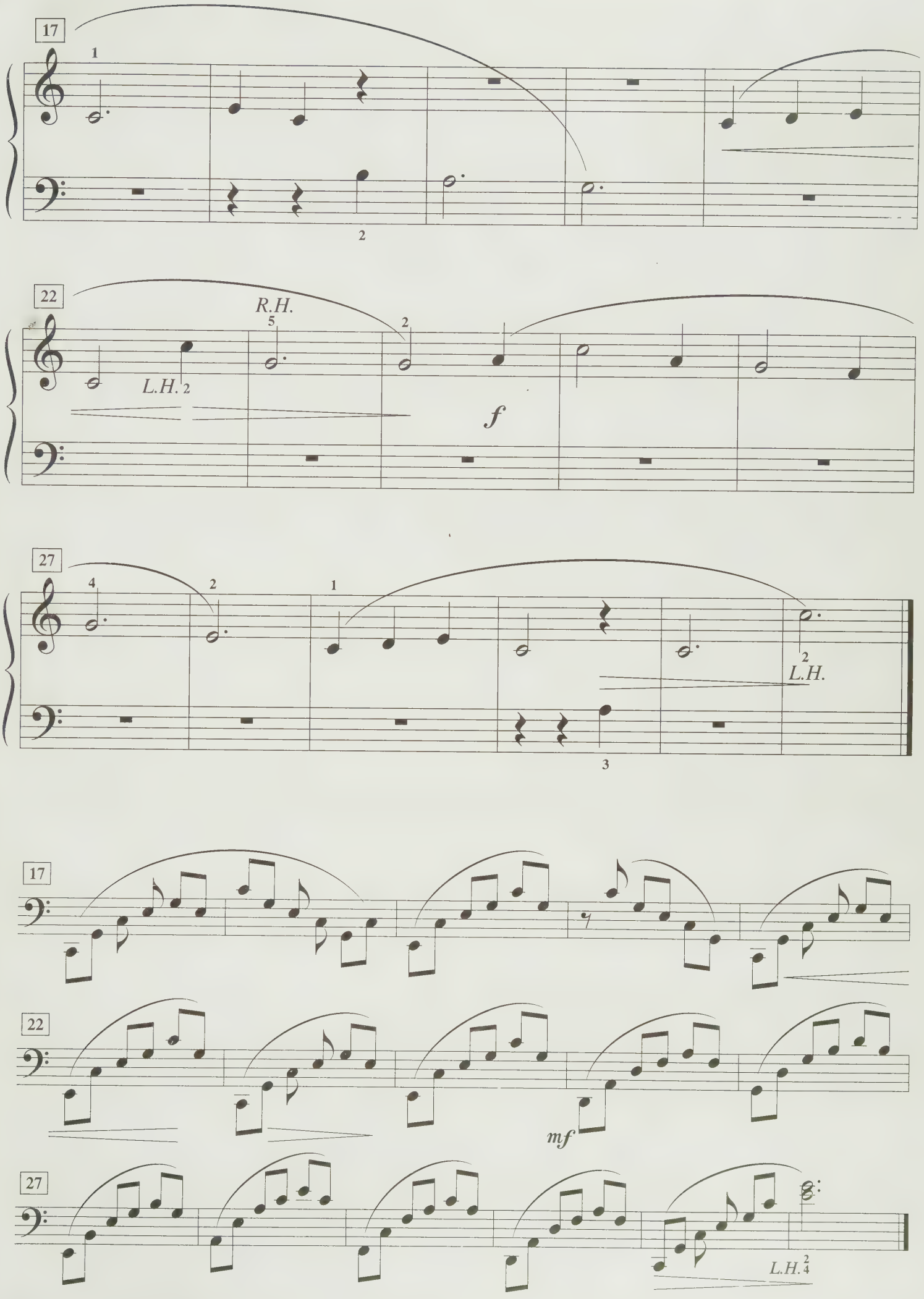
11

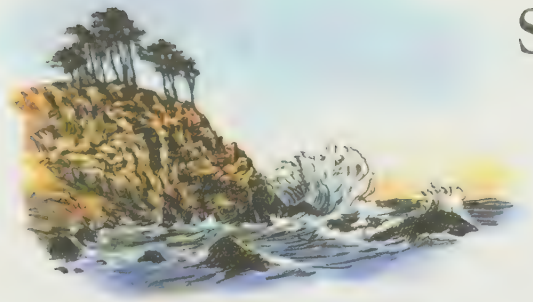
*mp*

This arrangement © 2007 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.



FJH1698


17
22
R.H.
L.H.
f
27
L.H.
17
22
mf
27
L.H.

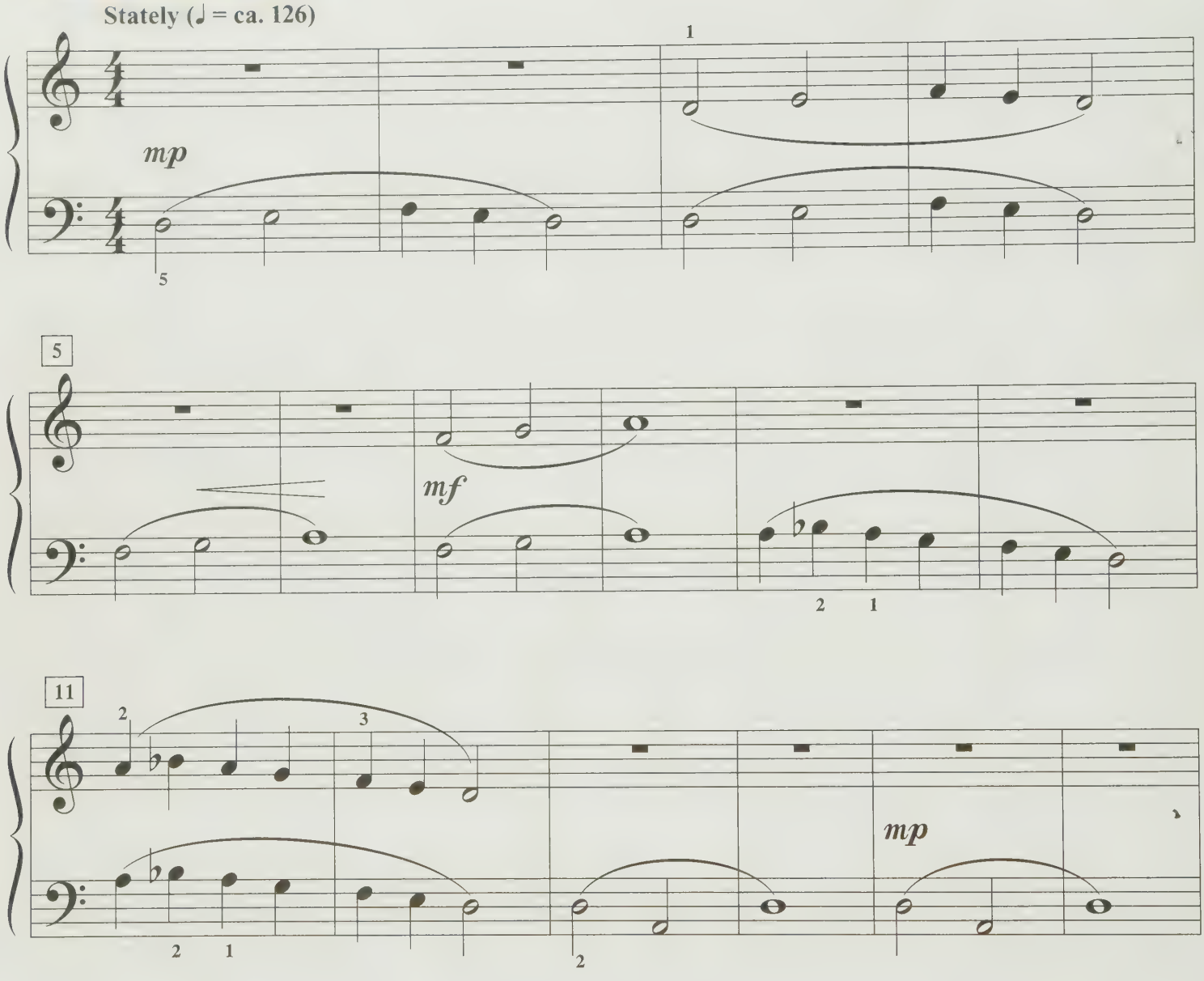


# Symphony No. 1

*(Movement Three)*

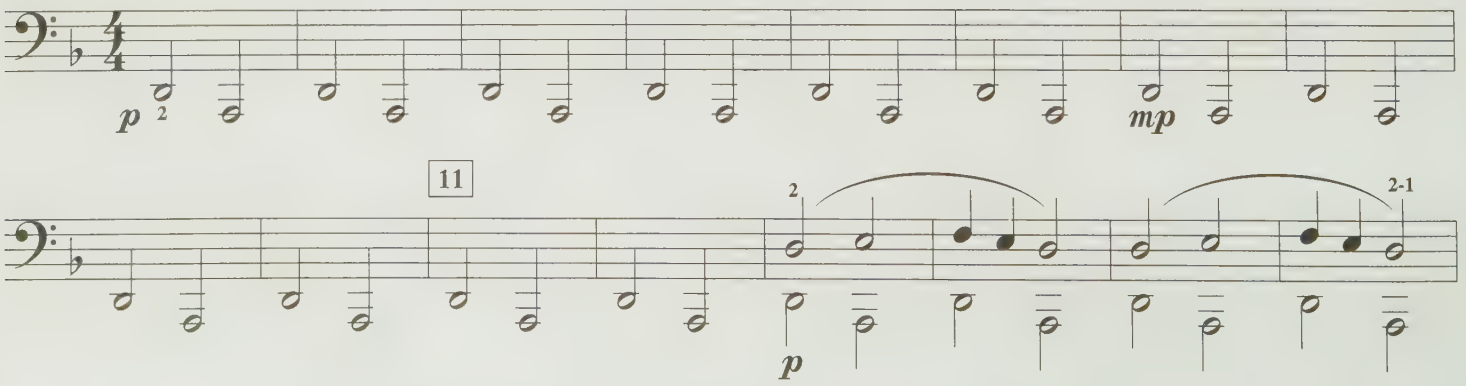
Gustav Mahler
arr. Robert Schultz

**Stately (♩ = ca. 126)**




**Teacher Accompaniment:** *(Student plays one octave higher)*

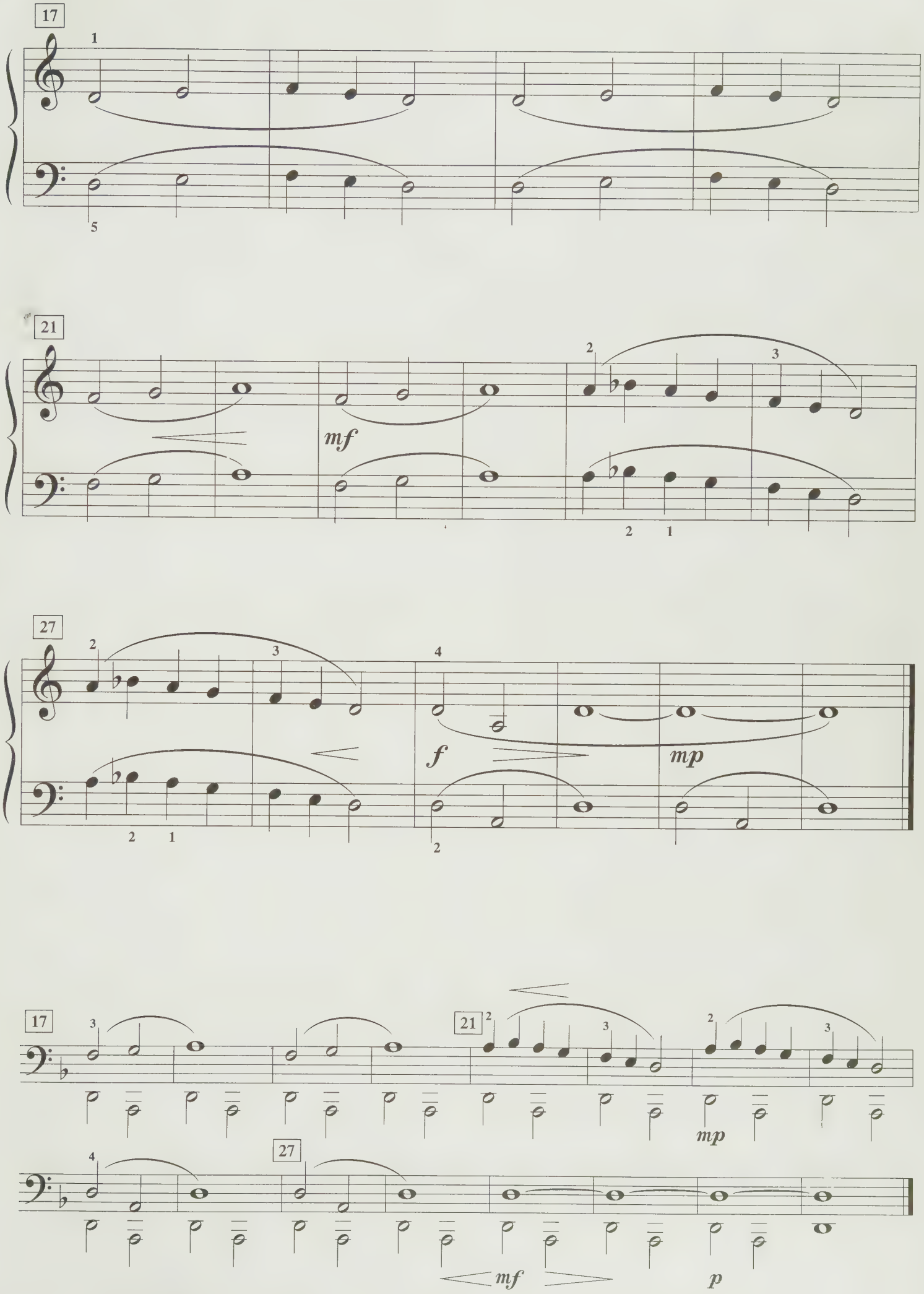
*Suggested introduction: Play the first two measures twice.*




This arrangement © 2007 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.



FJH1698


17
21
mf
27
f
mp
17
21
mp
27
mf
p

# Theme from Romeo and Juliet

Pyotr Ilyich Tchaikovsky
arr. Mary Leaf

**Peacefully (♩ = ca. 72)**

*molto legato*

*mf*

6

**Teacher Accompaniment:** *(Student plays one octave higher)*

*mp*

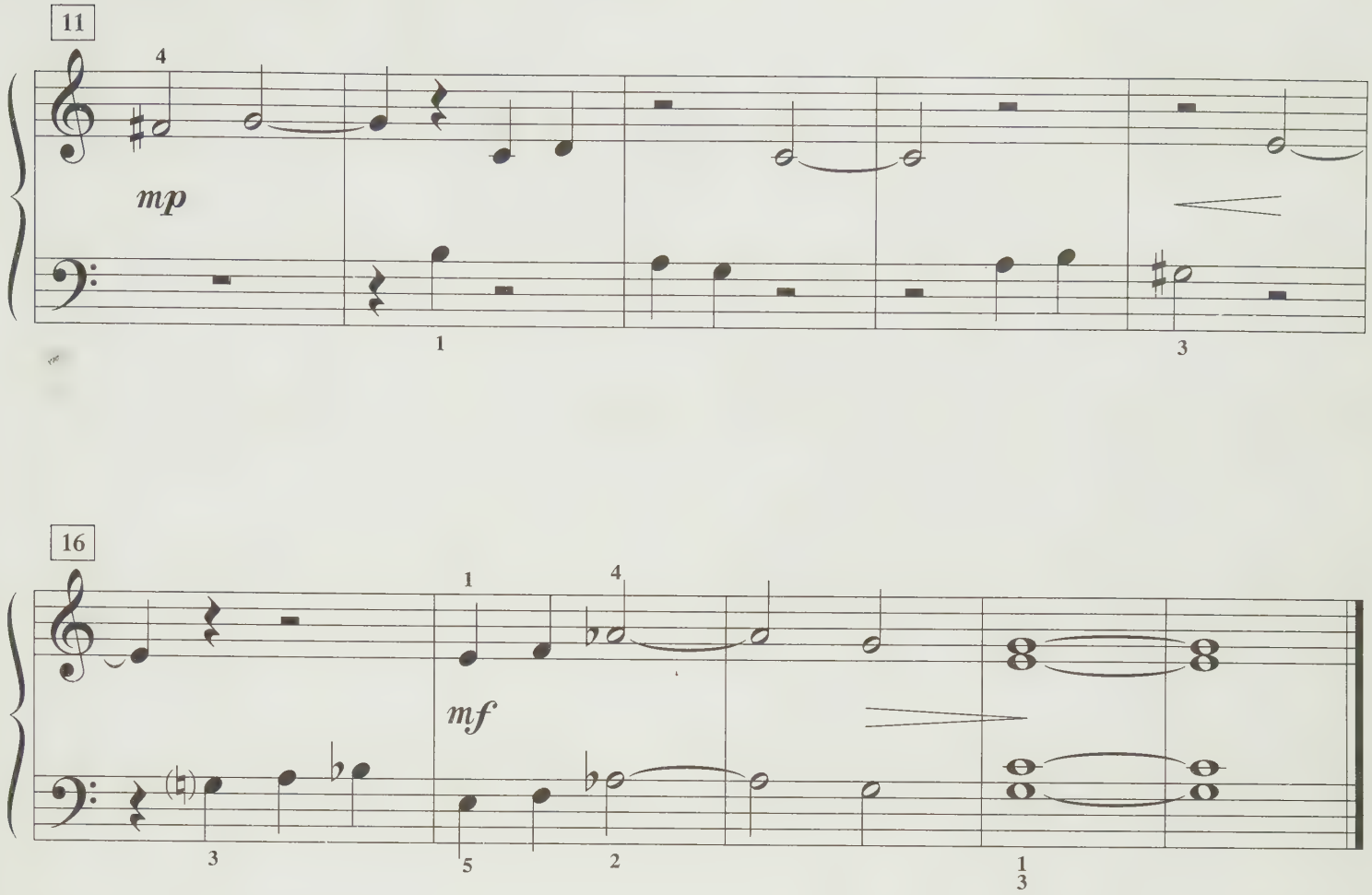
*con pedale*

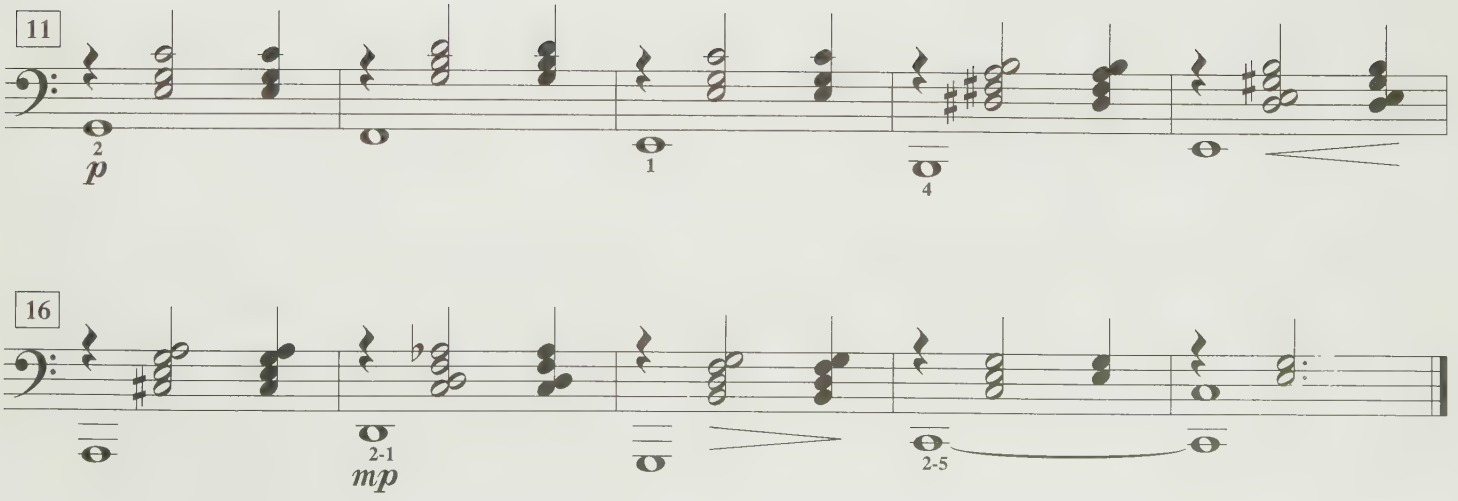
6

This arrangement © 2007 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.



FJH1698


11
mp
16
mf


11
p
16
mp

# Symphony No. 5

*(Opus 67, Movement One)*

5/19 recital

Ludwig van Beethoven
arr. Robert Schultz

**Allegro con brio (♩ = ca. 69)**

*f* *broader*

*a tempo*

*p*

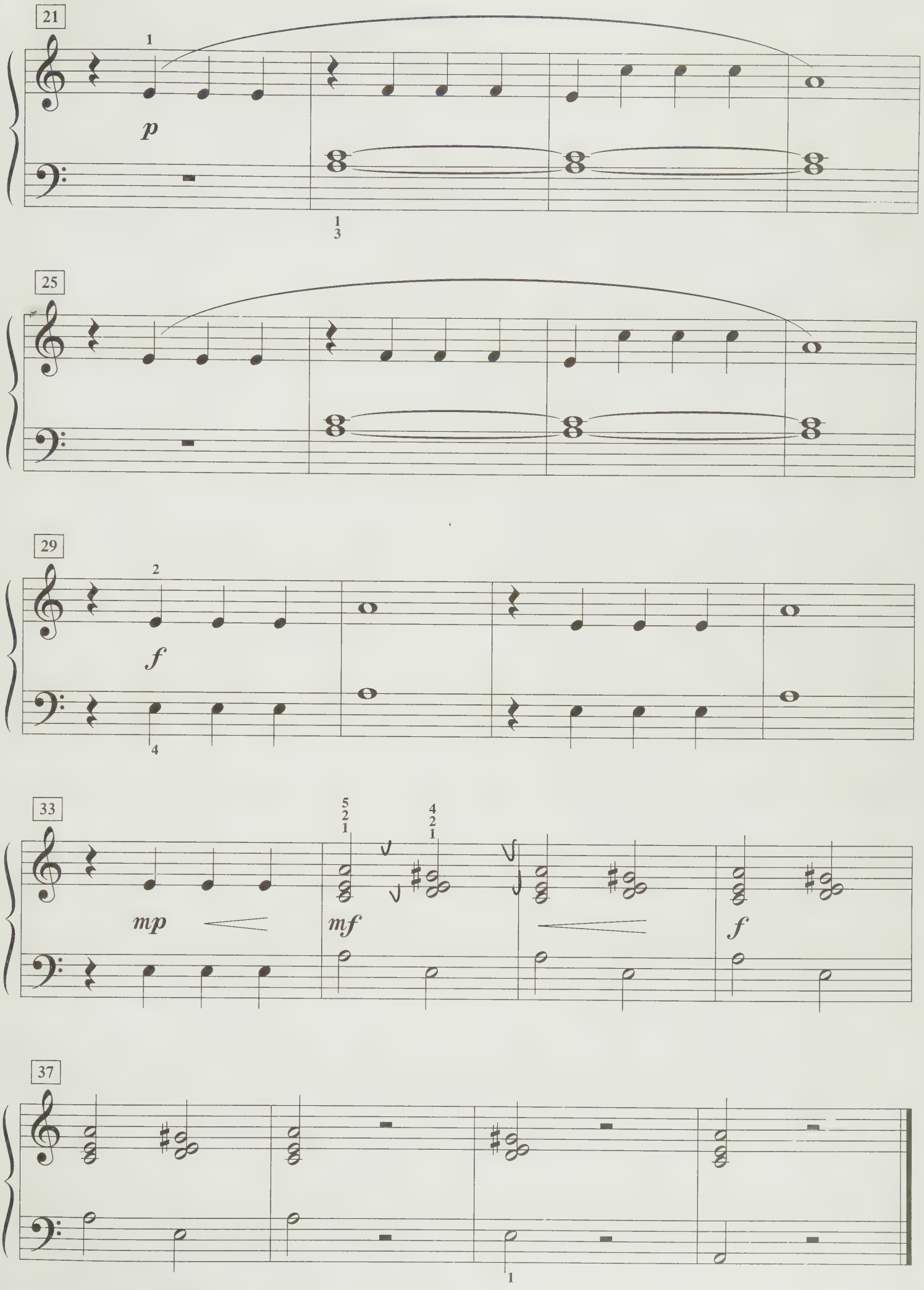
*mp* *mf*

*f*

This arrangement © 2007 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.



FJH1698


21
25
29
33
37
p
f
mp
mf
f

# Enigma Variations

*(Theme, Opus 36)*

Sir Edward Elgar
arr. Satish Bhakta

**With a steady beat (♩ = ca. 120)**

*p*

7

*rit.*

13

*a tempo*

*f*

**Teacher Accompaniment:** *(Student plays one octave higher)*

*pp*

*senza ped.*

7

*rit.*

*a tempo*

13

*cresc.*

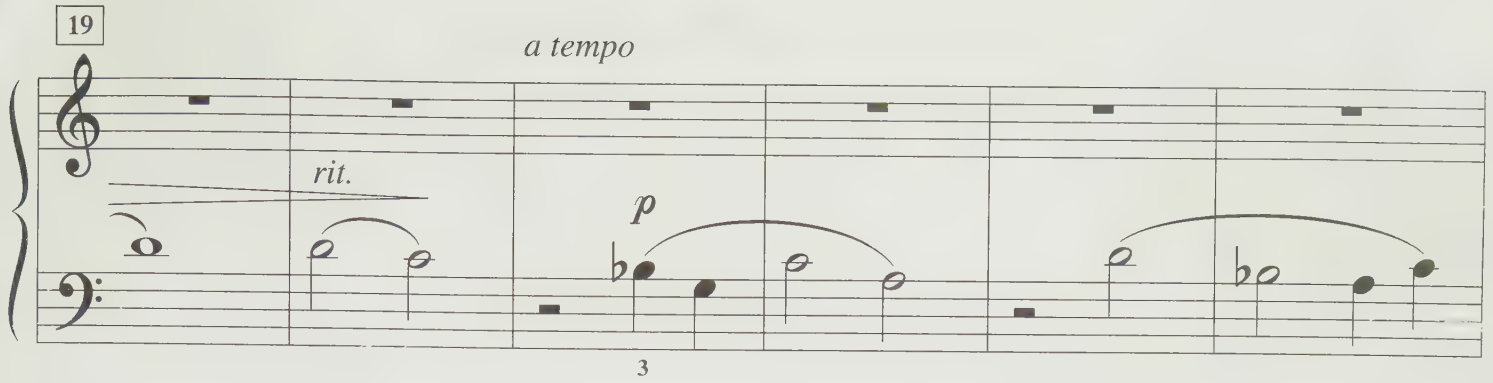
*mf*

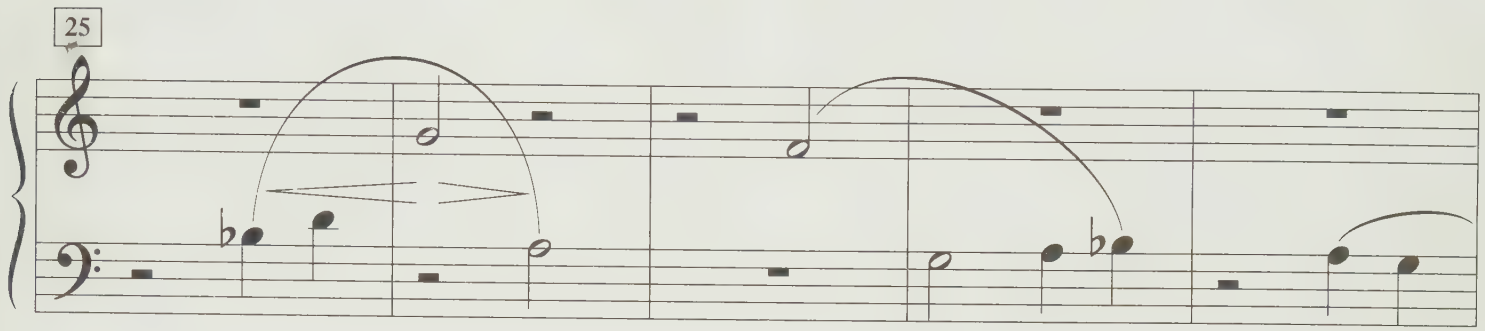
*dim.*

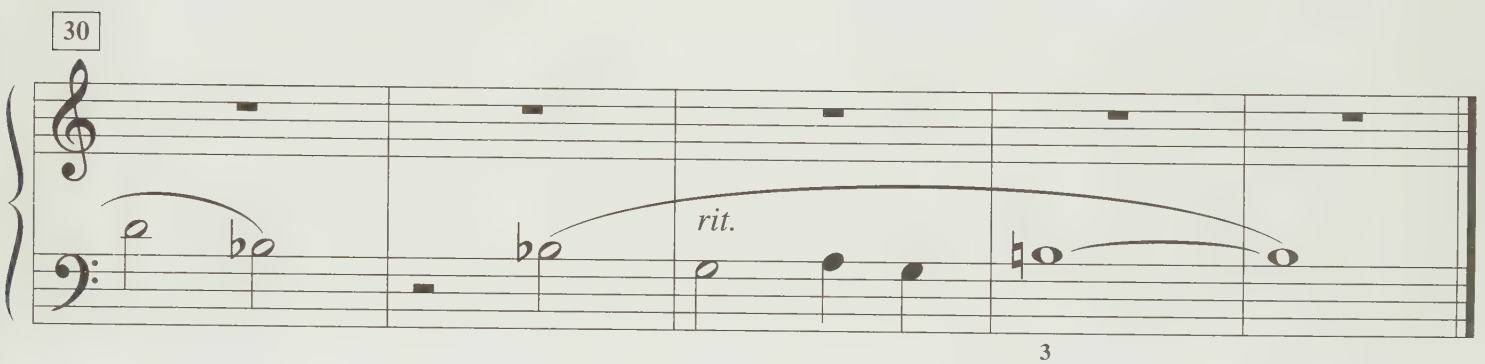
This arrangement © 2007 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.

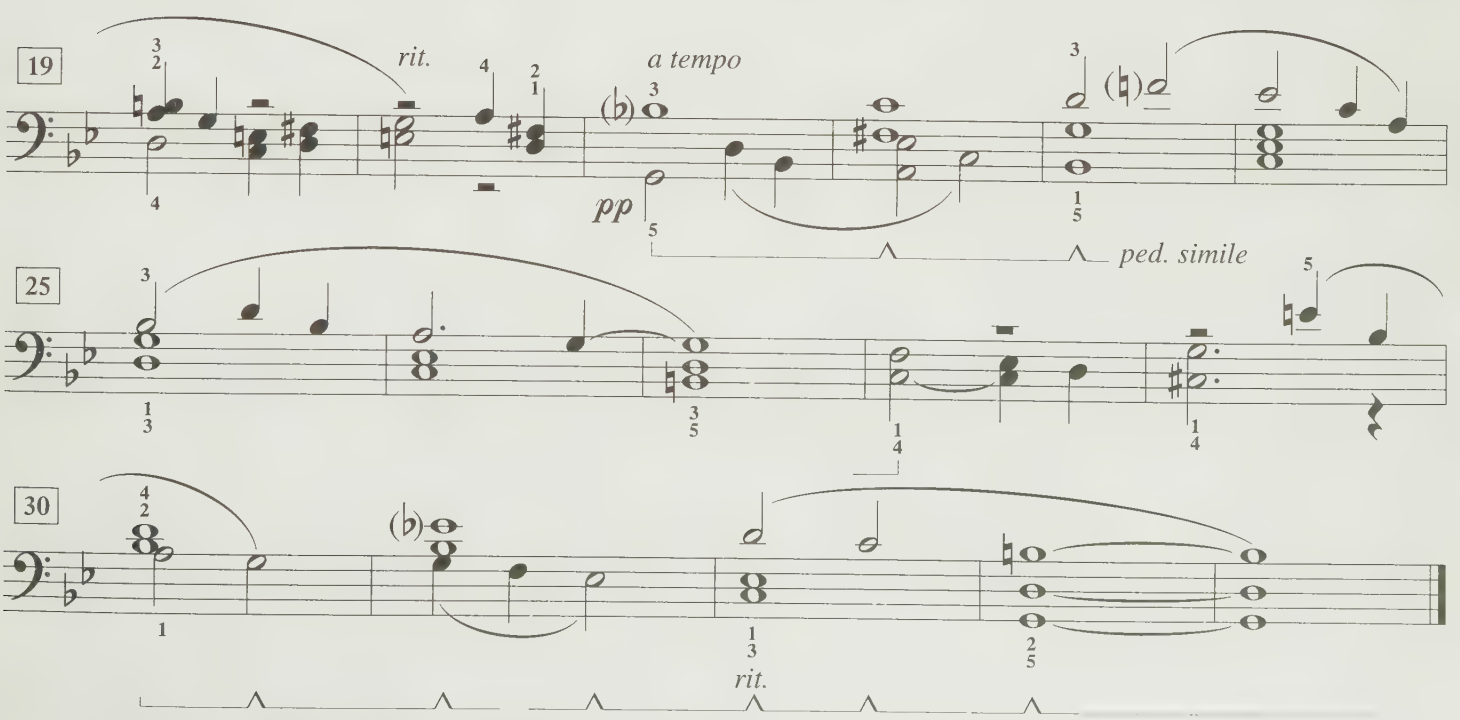


FJH1698


19
a tempo
rit.
p


25


30
rit.


19
rit.
a tempo
pp
ped. simile
25
30
rit.

# Roses from the South

*Waltz 1* from *Das Spitzentuch der Königin, Opus 388*

## Secondo

Johann Strauss II
arr. Kevin Olson

**Tempo di Valse (♩. = ca. 66)**

*p*

*(Primo)*

5

*mp*

9

*p*

13

This arrangement © 2007 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.



FJH1698

# Roses from the South

*Waltz 1* from *Das Spitzentuch der Königin, Opus 388*

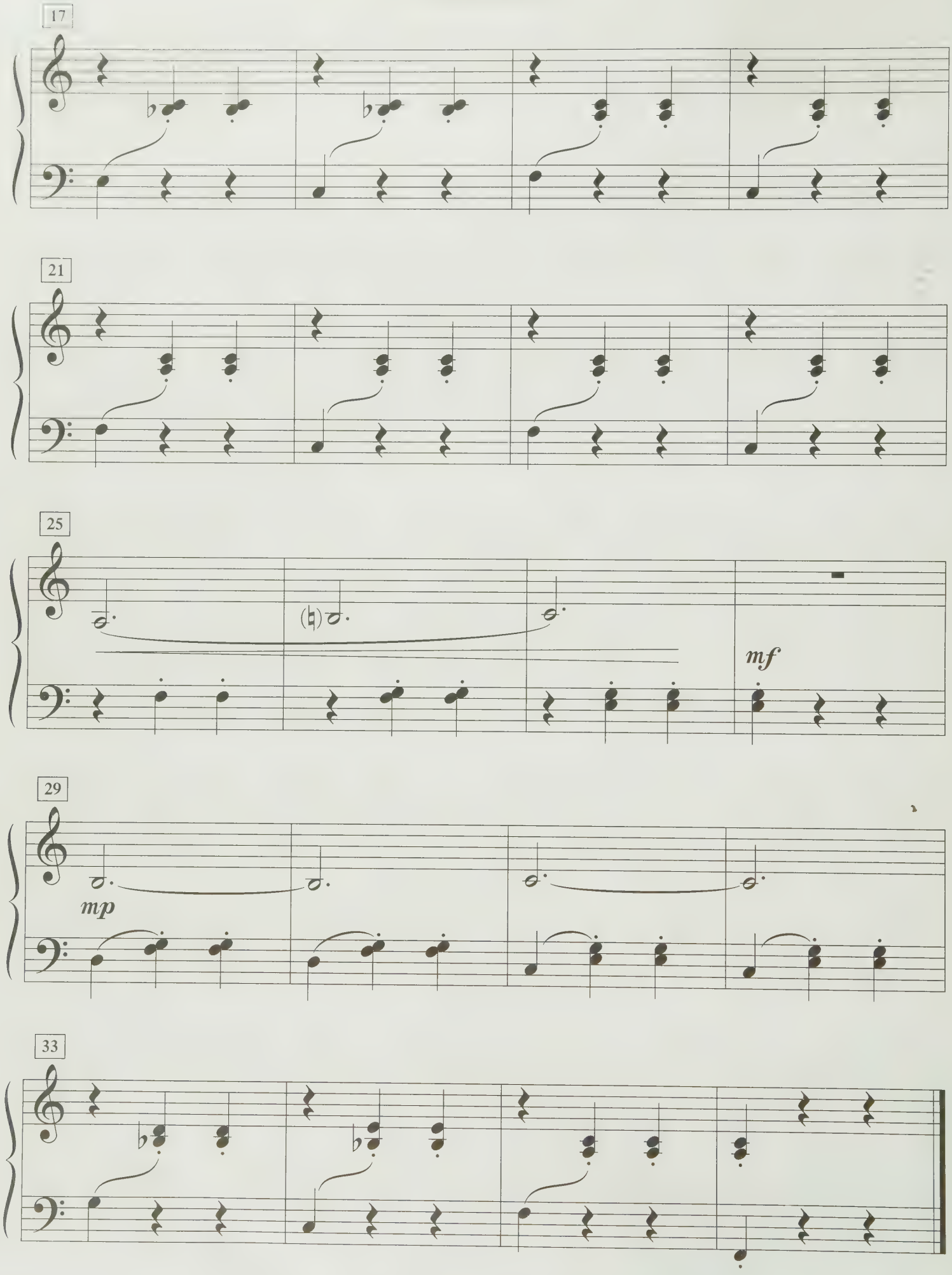
## Primo

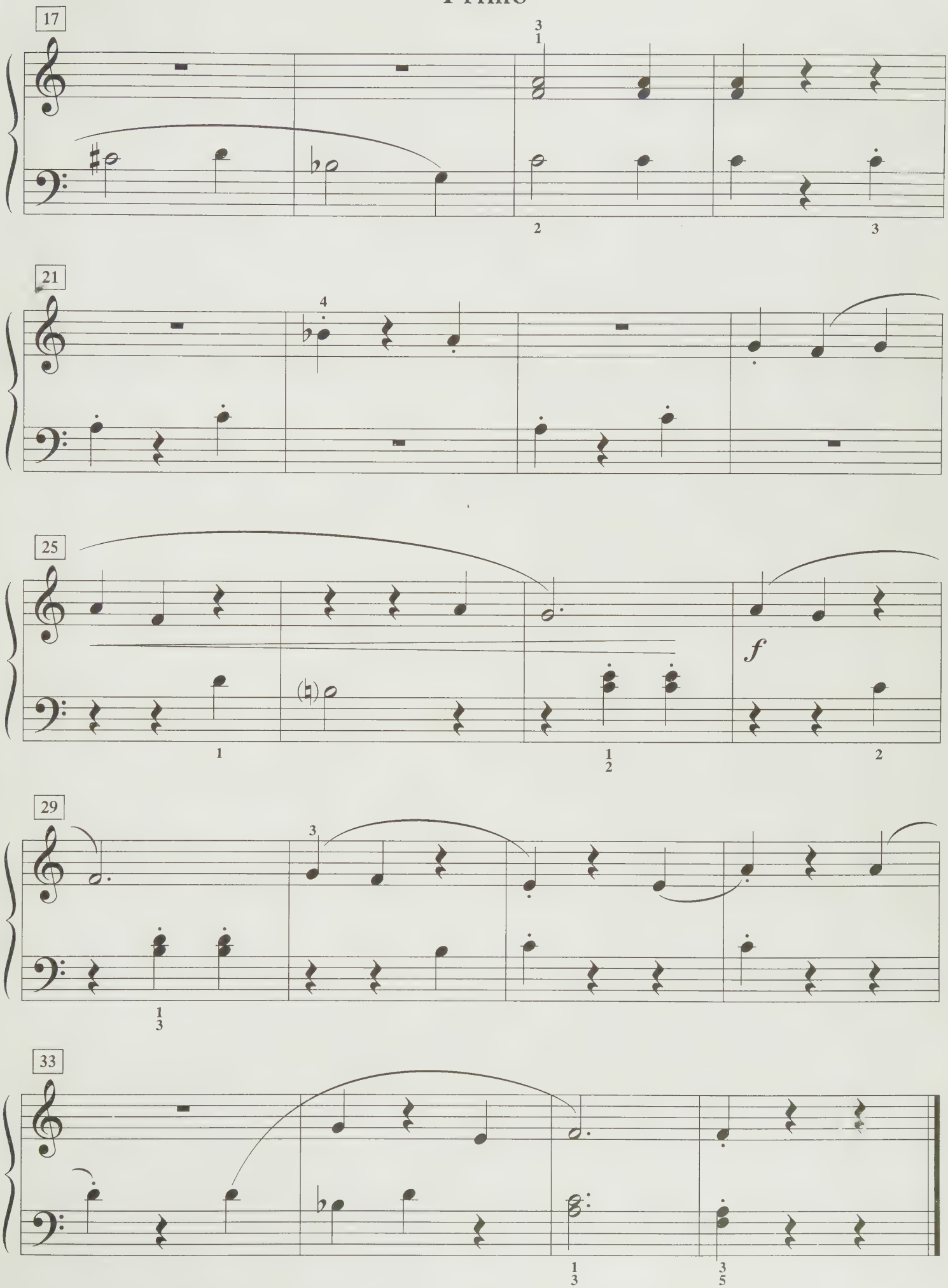
Johann Strauss II
arr. Kevin Olson

**Tempo di Valse (♩. = ca. 66)**

*Play both hands 1 octave higher throughout*

This arrangement © 2007 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.


17
21
25
mf
29
mp
33


17
21
25
29
33
f

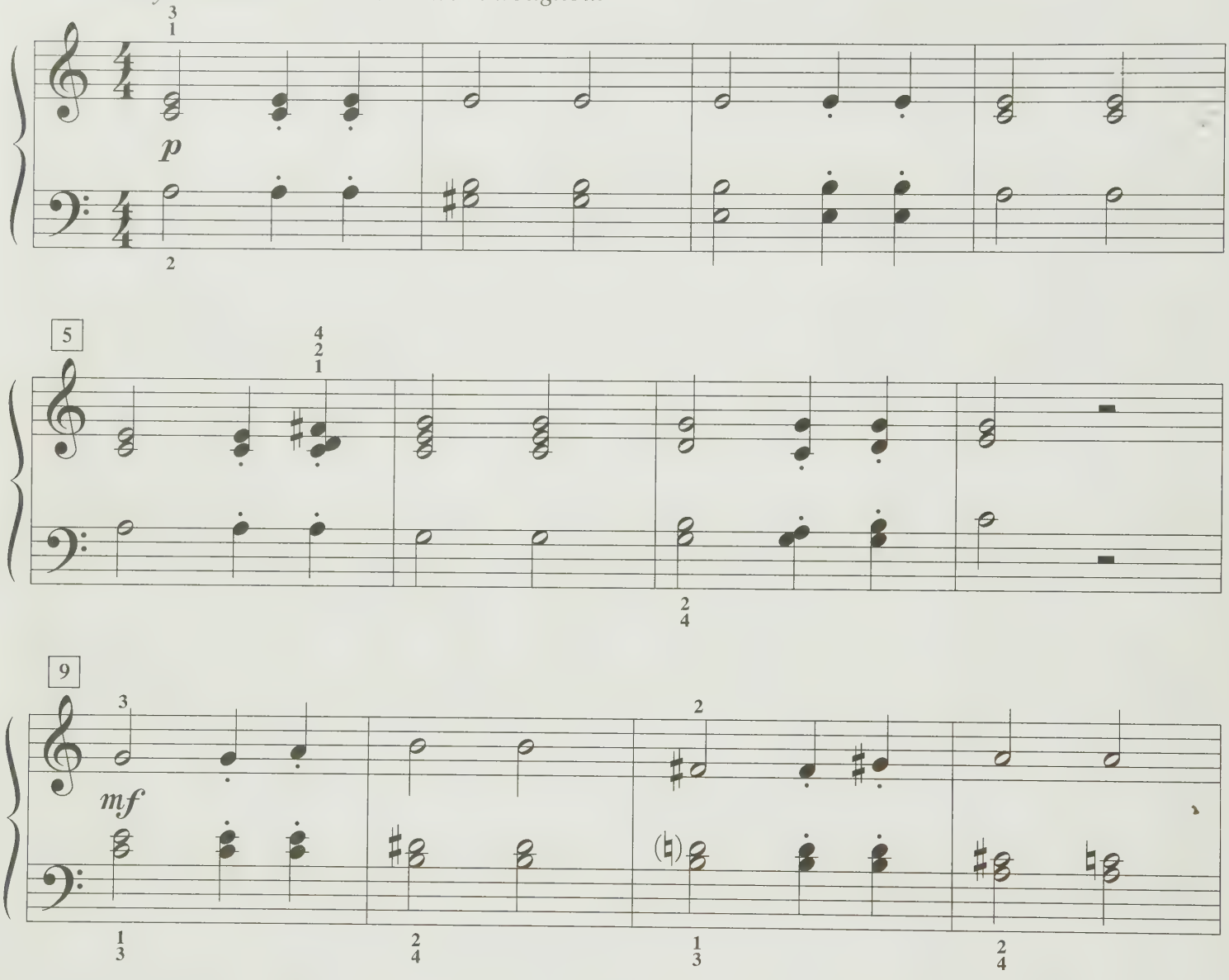
# Symphony No. 7

*(Opus 92, Movement Two)*

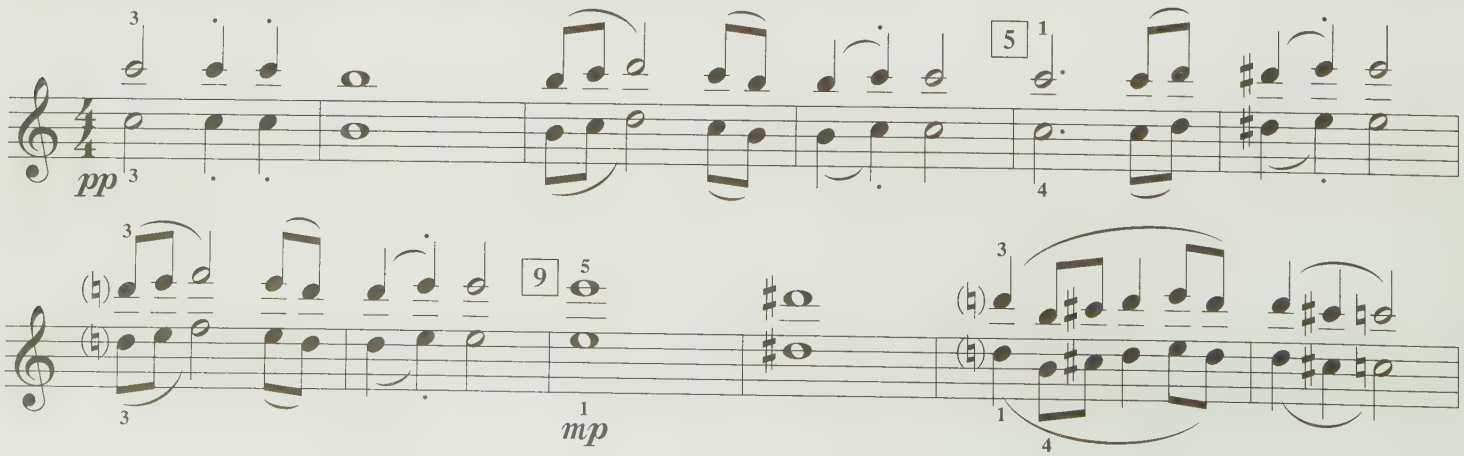
Ludwig van Beethoven
arr. Edwin McLean

**Slowly; in 2 (𝅗𝅥 = ca. 66)**

*Play both hands 1 octave lower throughout*



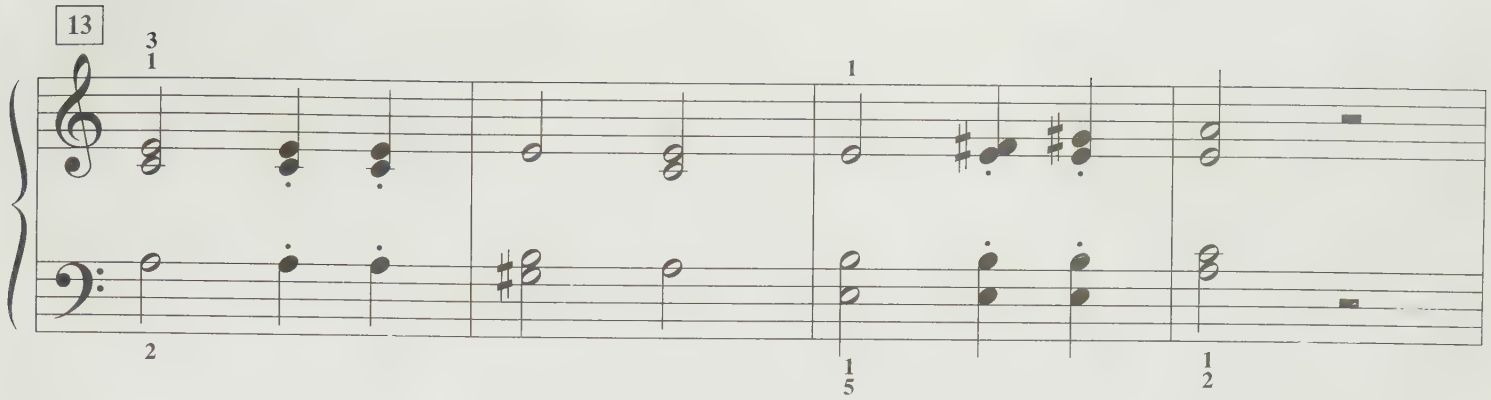

**Teacher Accompaniment:** *(Student plays alone the first time)*

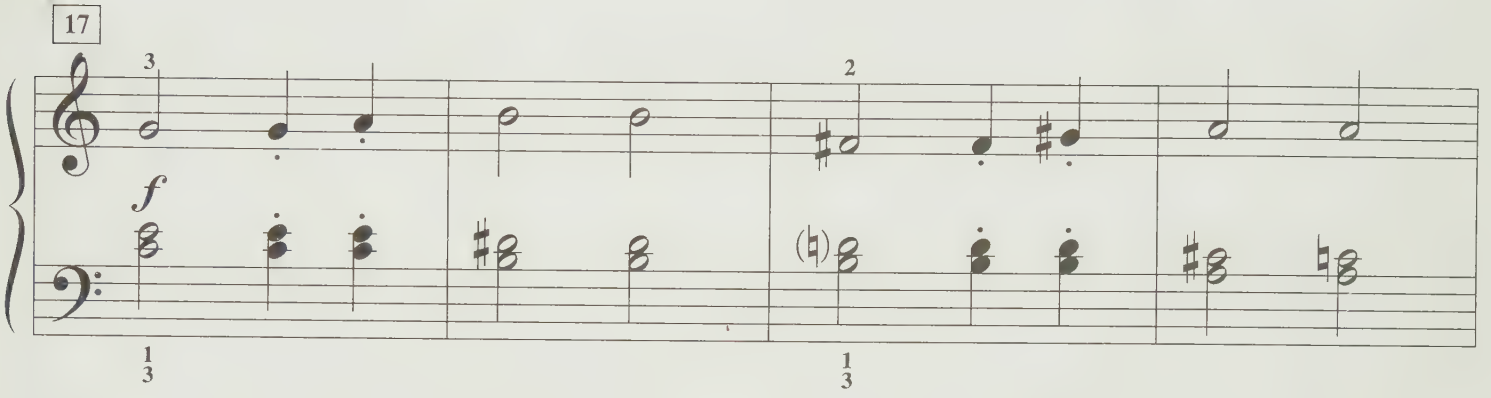


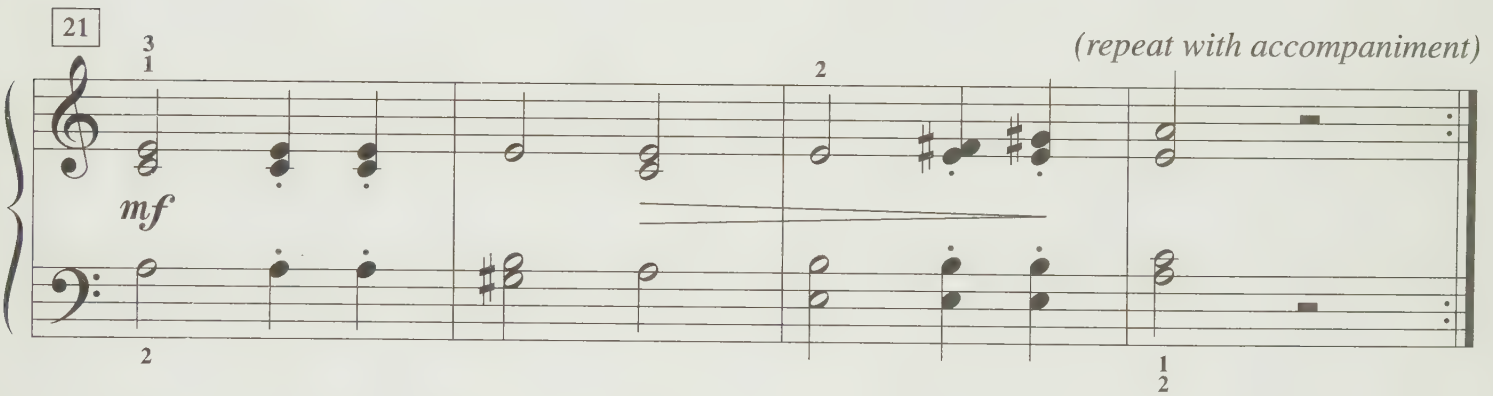

This arrangement © 2007 Frank J. Hackinson Publishing Company (BMI).
International Copyright Secured. Made in U.S.A. All Rights Reserved.

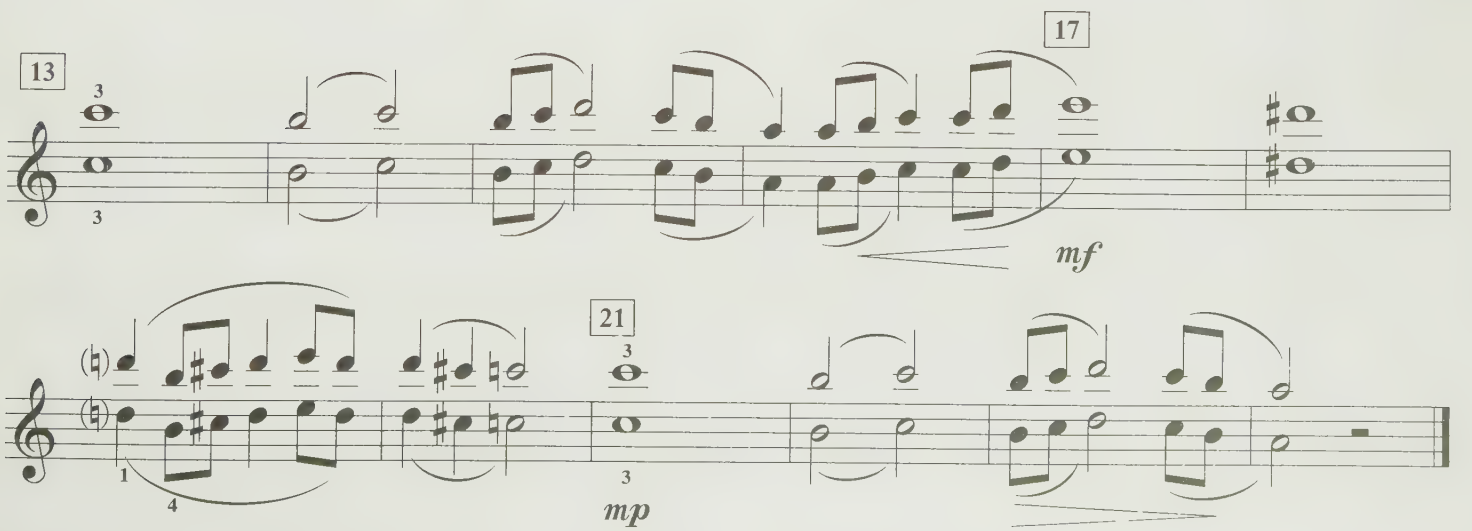


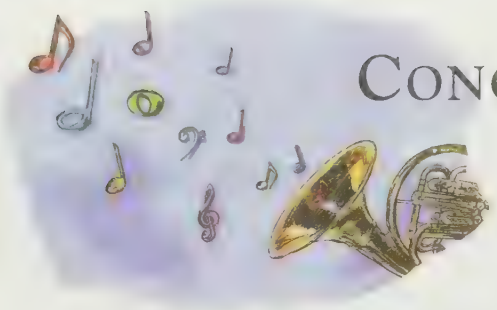
FJH1698


13


17
f


21
mf
(repeat with accompaniment)


13
17
mf
21
mp



# Concerto No. 2 for Horn

*(K. 495)*

## Secondo

Wolfgang Amadeus Mozart
arr. Robert Schultz

**Allegro vivace (♩. = 100)**

*mf*

5

10

15

*mp*

20

This arrangement © 2007 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.



FJH1698

# Concerto No. 2 for Horn

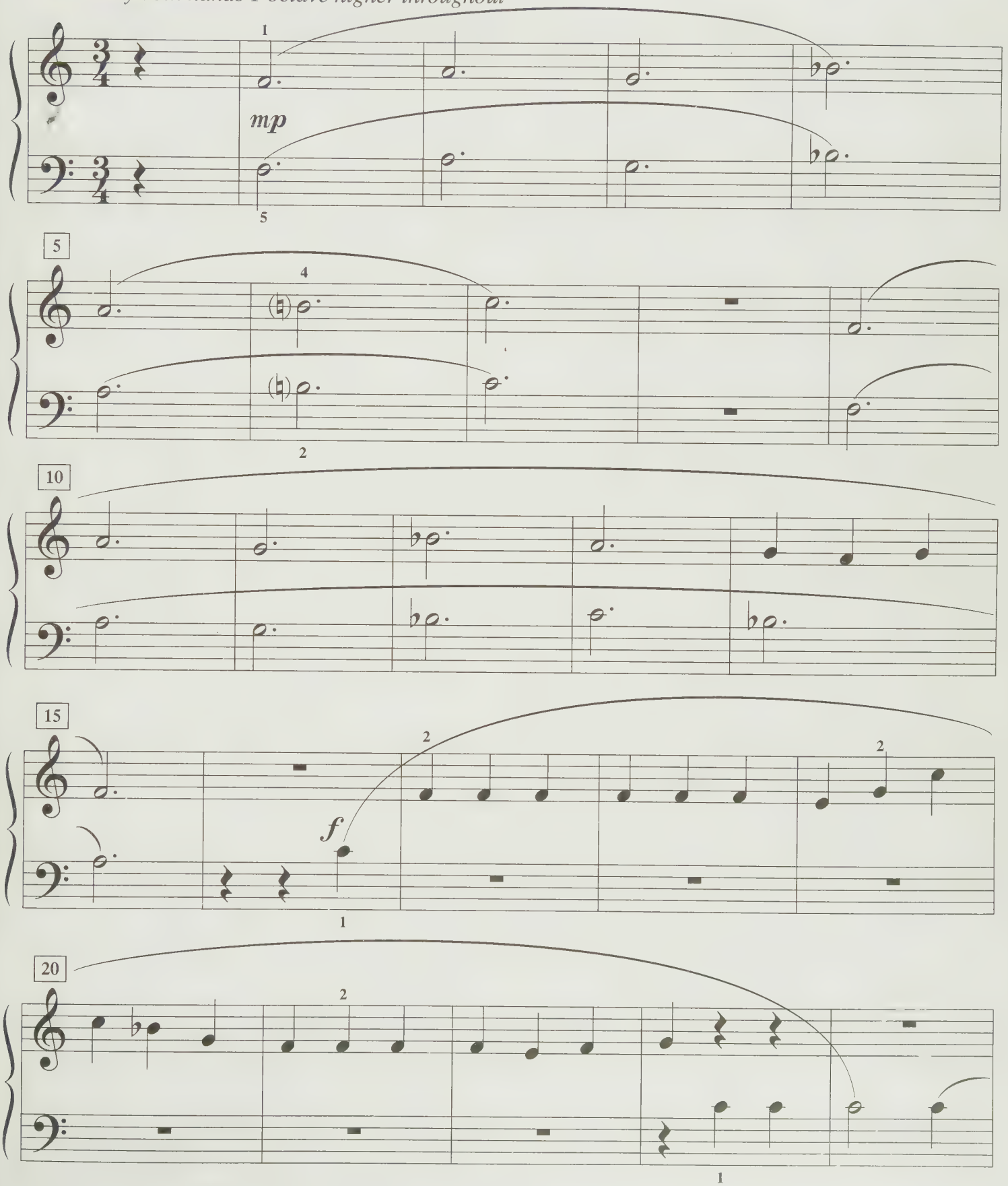
*(K. 495)*

## Primo

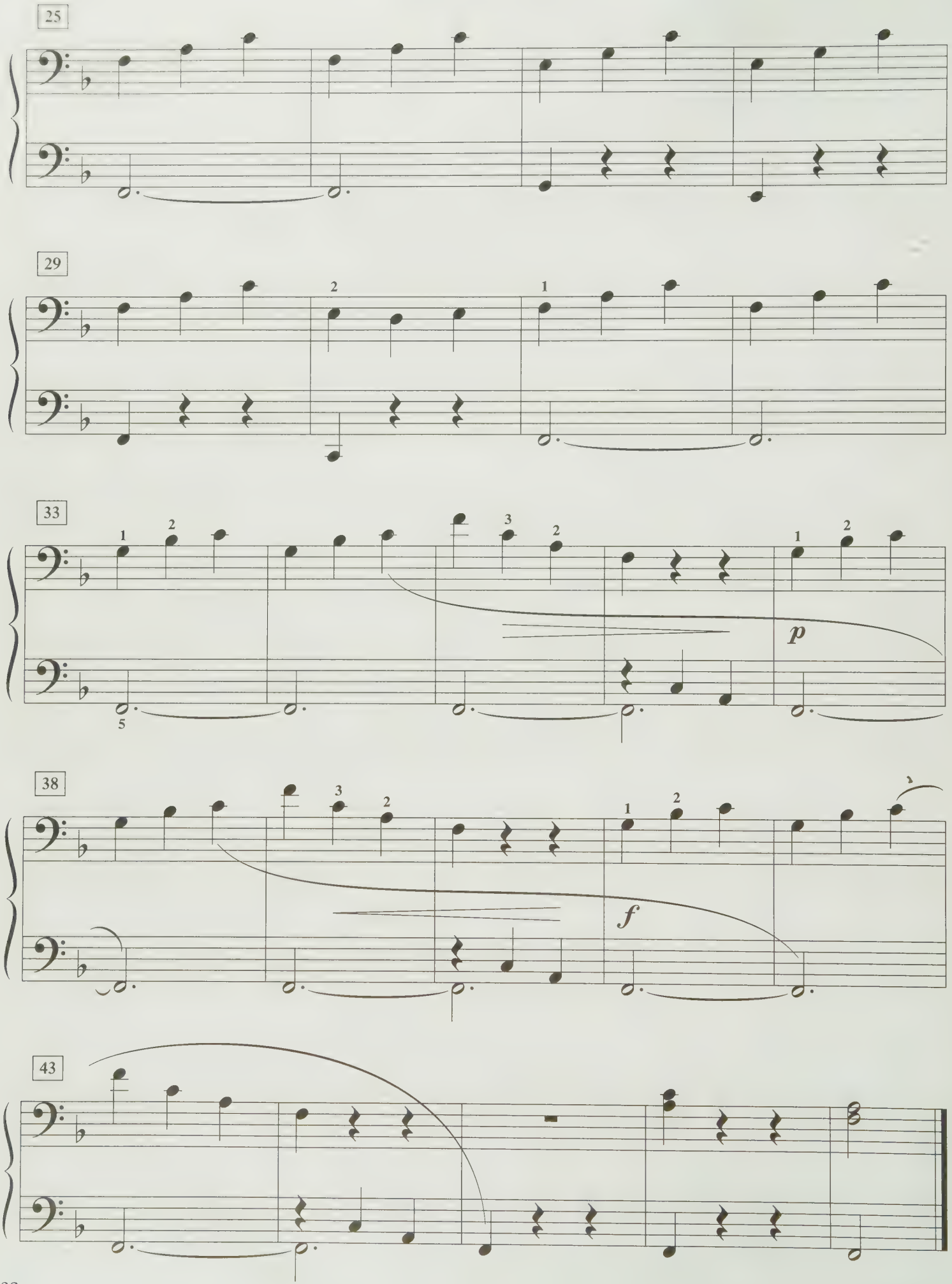
Wolfgang Amadeus Mozart
arr. Robert Schultz

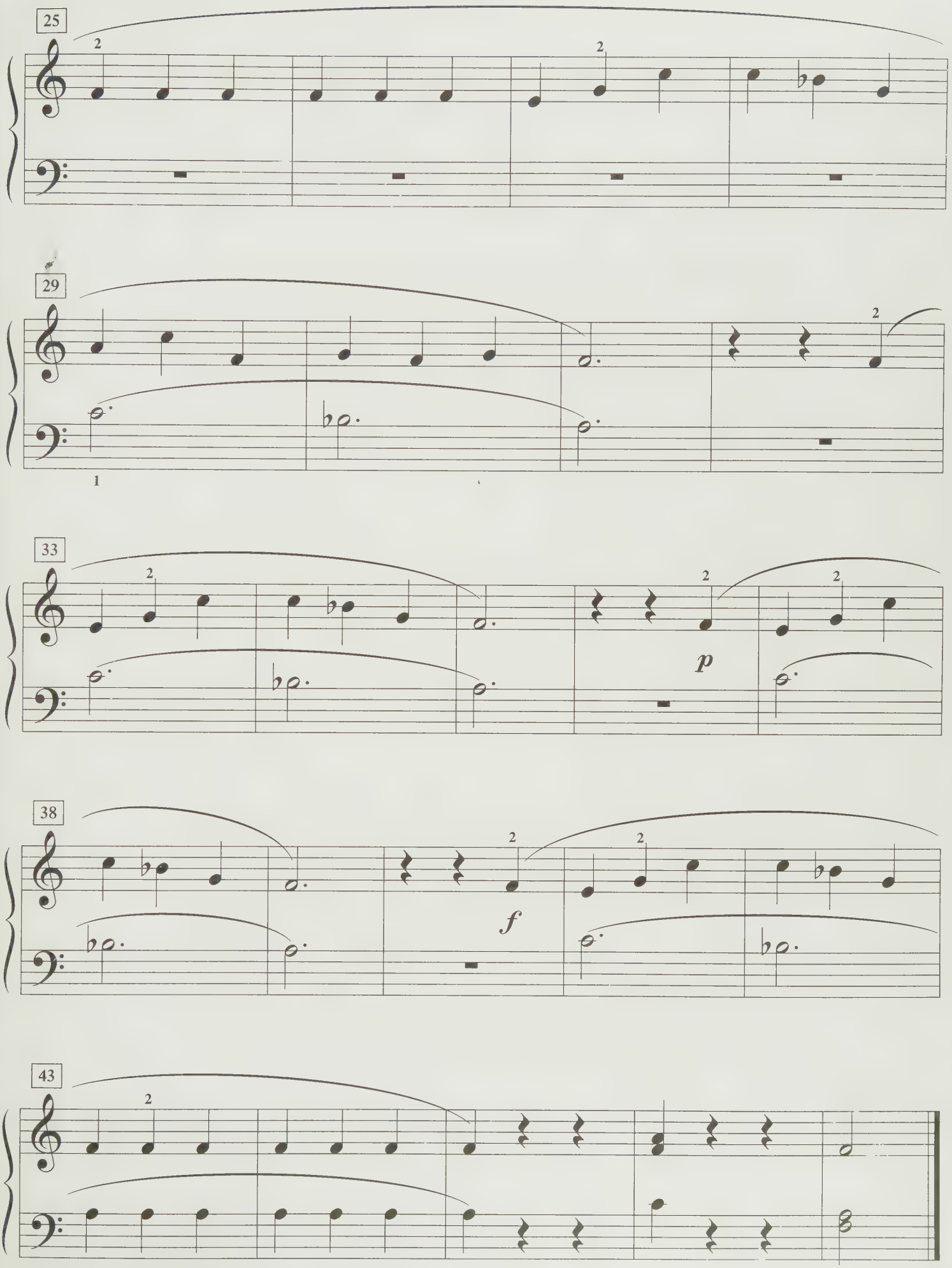
**Allegro vivace (♩. = 100)**

*Play both hands 1 octave higher throughout*




This arrangement © 2007 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.


25
29
33
38
43
p
f


25
29
33
p
38
f
43

# About the Pieces and Composers

## **Theme from Romeo and Juliet**, by Pyotr Ilyich Tchaikovsky (1840-1893)

*Romeo and Juliet* is a famous play written by William Shakespeare. The composer Tchaikovsky was inspired to compose a piece for orchestra based on the story. This famous theme is part of Tchaikovsky's *Romeo and Juliet*, composed when he was twenty-nine, about the same age as Shakespeare when he wrote the play centuries earlier. It was not Tchaikovsky's intention to simply create a musical depiction of Shakespeare's work, but rather to select three images from the play and put them to music—the gentle Friar Laurence, the feud between the two noble families of Verona, Italy, and the characters of Romeo and Juliet.

## **Symphony No. 5**, by Ludwig van Beethoven (1770-1827)

This heroic theme was composed by one of the most important figures of music history, Ludwig van Beethoven. The theme begins with four commanding and intense tones. Does it sound as though someone is knocking at the door? Who or what could be behind the door? These four notes are repeated and changed throughout the movement, and range in volume from *forte* to *piano*. This theme is heard at the beginning of the symphony, and is marked *Allegro con brio*, which means "very quickly, with energy." Beethoven eventually became deaf, which is a terrible thing for anyone, but especially for a musician.

## **Enigma Variations**, by Sir Edward Elgar (1857-1934)

The *Enigma Variations* were composed for orchestra in 1899, and performed in London, England that year. In all, there are fourteen variations, and the whole work is dedicated to Elgar's friends. In these variations, he sketched what he considered the oddities of his friends, for their amusement as well as his own. Each variation is headed by an initial or a fanciful name that refers to each friend. When asked to explain the title *Enigma*, Elgar would not, except to say that the connection between the variations and the theme, although present throughout, would have to remain unknown. He likened it to a drama in which the main character never actually appears on stage. At the beginning of the twentieth century, Sir Edward Elgar's energetic music brought him international fame.

## **Roses from the South**, by Johann Strauss II (1825-1899)

Johann Strauss II was the son of an Austrian violinist, conductor, and composer. Like his father, he became a violinist, conductor, and composer. Both father and son led orchestras, and when the father passed away, Johann combined his father's orchestra with his own. Both father and son wrote a large number of waltzes, which were an important part of every day Austrian life. Besides *Roses from the South*, other famous waltzes he wrote include *The Blue Danube*, *A Thousand and One Nights*, and *Tales from the Vienna Woods*. This piece is from an operetta that is set in Spain. It premiered on October 1, 1880, in Vienna.

## **Symphony No. 7**, by Ludwig van Beethoven (1770-1827)

Beethoven composed the *Symphony No. 7* from 1811-1812. Beethoven conducted the premiere of this piece on December 8, 1813, in the Hall of the University of Vienna, Austria, at a concert to benefit wounded Austrian and Bavarian soldiers. The theme from the second movement of this symphony is universally loved. Even at the first performance of the *Seventh Symphony*, the second movement was encored, a compliment rarely granted to slow movements. Play it evenly and with reverence, and you too will feel the sad emotion.

## **Concerto No. 2 for Horn**, by Wolfgang Amadeus Mozart (1756-1791)

Mozart composed four concertos for horn and orchestra. A concerto is a piece for a soloist and an orchestra. This particular theme is bright and jolly. Mozart wrote the piece on May 27, 1783 at the age of twenty-seven. He wrote the four horn concertos for a friend named Joseph Ignaz Leitgeb. If you were to compose a concerto, which instrument would it be for and why?

# About the Arrangers

## Satish Bhakta

Satish Bhakta holds a Doctor of Musical Arts degree in composition from the University of Missouri-Kansas City, and bachelor's and master's degrees from Oklahoma City University. There, he taught a variety of classes ranging from critical listening for composition majors to computer notation for college professors.

A native of Zimbabwe, Satish came to the United States in 1990, and has spent the past sixteen years cultivating relationships with accomplished composers and arrangers. His engraving for them can be found in chamber and orchestral publications by Theodore Presser and Oxford University Press.

Currently, Satish is Assistant Production Manager at The FJH Music Company Inc., where he oversees the engraving of all piano publications.

## Timothy Brown

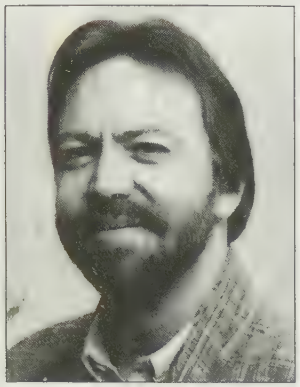
Timothy Brown holds a master's degree in piano performance from the University of North Texas, where he studied piano with Adam Wodnicki and music composition with Newel Kay Brown. He was later a recipient of a research fellowship from the Royal Holloway, University of London, where he performed postgraduate studies in music composition and orchestration, studying with English composer Brian Lock. His numerous credits as a composer include first prize at the Aliénor International Harpsichord Competition for his harpsichord solo *Suite Española* (Centaur Records). Mr. Brown leads a very active career as an exclusive composer and clinician for The FJH Music Company Inc.

Mr. Brown's works have been performed by concert artist Elaine Funaro on NPR, and most recently at the Spoleto Music Festival and the Library of Congress Concert Series in Washington, D.C. His numerous commissions include a commission by *Clavier* Magazine for his piano solo *Once Upon a Time*, edited by Denes Agay. Mr. Brown is currently a fine arts specialist for the Dallas Public Schools and serves on the advisory board of the Booker T. Washington High School for the Performing and Visual Arts in Dallas, Texas.

## Mary Leaf

Mary Leaf is an independent piano teacher specializing in early elementary through intermediate level students. She enjoys writing music that is descriptive, expressive, imaginative, and fun, while still being musically sound.

Mary received a music education degree from the University of Washington and has done continuing education in pedagogy at North Dakota State University. She has composed and arranged music for a family recorder ensemble, and has been active as a performer, accompanist, handbell ringer, and choir member at her church. She is also active in area contests as an accompanist. Mary and her husband Ron have five children and live in Bismarck, North Dakota.



## Edwin McLean

Edwin McLean is a composer living in Chapel Hill, North Carolina. He is a graduate of the Yale School of Music, where he studied with Krzysztof Penderecki and Jacob Druckman. He also holds a master's degree in music theory and a bachelor's degree in piano performance from the University of Colorado.

Mr. McLean has been the recipient of several grants and awards: The MacDowell Colony, the John Work Award, the Woods Chandler Prize (Yale), Meet the Composer, Florida Arts Council, and many others. He has also won the Aliénor Composition Competition for his work *Sonata for Harpsichord*, published by The FJH Music Company Inc. and recorded by Elaine Funaro (*Into the Millennium*, Gasparo GSCD-331). His complete works for harpsichord are available on the Miami Bach Society recording, *Edwin McLean: Sonatas for 1, 2, and 3 Harpsichords*.

Since 1979, Edwin McLean has arranged the music of some of today's best-known recording artists. Currently, he is senior editor for The FJH Music Company Inc.

## Kevin Olson

Kevin Olson is an active pianist, composer, and member of the piano faculty at Utah State University, where he teaches piano literature, pedagogy, and accompanying courses. In addition to his collegiate teaching responsibilities, Kevin directs the Utah State Youth Conservatory, which provides weekly group and private piano instruction to more than 200 pre-college, community students. The National Association of Schools of Music has recently recognized the Utah State Youth Conservatory as a model for pre-college piano instruction programs. Before teaching at Utah State, he was on the faculty at Elmhurst College near Chicago and Humboldt State University in northern California.

A native of Utah, Kevin began composing at age five. When he was twelve, his composition, *An American Trainride*, received the Overall First Prize at the 1983 National PTA Convention at Albuquerque, New Mexico. Since then he has been a Composer in Residence at the National Conference on Piano Pedagogy, and has written music commissioned and performed by groups such as the American Piano Quartet, Chicago a cappella, the Rich Matteson Jazz Festival, and several piano teacher associations around the country. He holds a Doctor of Education degree fron National-Louis University, and a bachelor's and a master's degree in music composition from Brigham Young University. Kevin maintains a large piano studio, teaching students of a variety of ages and abilities. Many of the needs of his own piano students have inspired more than 100 books and solos published by The FJH Music Company, which he joined as a writer in 1994.

## Robert Schultz

Robert Schultz, composer, arranger, and editor, has achieved international fame during his career in the music publishing industry. The Schultz Piano Library, established in 1980, has included more than 500 publications of classical works, popular arrangements, and Schultz's original compositions in editions for pianists of every level from the beginner through the concert artist. In addition to his extensive library of published piano works, Schultz's output includes original orchestral works, chamber music, works for solo instruments, and vocal music.

Schultz has presented his published editions at workshops, clinics, and convention showcases throughout the United States and Canada. He is a long-standing member of ASCAP and has served as president of the Miami Music Teachers Association. Mr. Schultz's original piano compositions and transcriptions are featured on the compact disc recordings *Visions of Dunbar* and *Tina Faigen Plays Piano Transcriptions*, released on the ACA Digital label and available worldwide. His published original works for concert artists are noted in Maurice Hinson's *Guide to the Pianist's Repertoire, Third Edition*. He currently devotes his full time to composing and arranging, writing from his studio in Miami, Florida.

## Judith R. Strickland

Judith R. Strickland received a bachelor's degree in Music from Mary Baldwin College in Staunton, Virginia, where she studied organ and piano with Carl Broman and earned a master's degree in sacred music from Union Theological Seminary in New York, studying organ with Alec Wyton.

Ms. Strickland is a nationally certified teacher of music and member of the Music Teachers National Association. She served two years as treasurer for Virginia Music Teachers Association, and has held various offices in the local chapter, including president and theory chairman.

In addition, Ms. Strickland has served as accompanist for a community chorus, as well as for numerous instrumental and vocal soloists and has been the organist at First Baptist Church in Martinsville, Virginia, for 30 years.

A native of East Liverpool, Ohio, she resides in Martinsville and in Ocean Isle, North Carolina with husband, Jim Minter. She has a grown daughter and three stepchildren. Her life-long dream of having more time for composing is now a realty, thanks to her semi-retirement from teaching.

# Fun with Classical Themes

With your teacher, choose two or three of the classical themes from this book to play for an audience (it could be just for your teacher at the end of a lesson)!

Title of piece: Composer's Name:

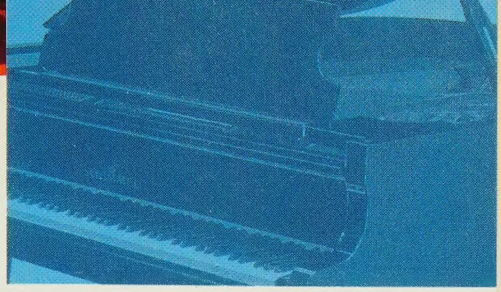
_____

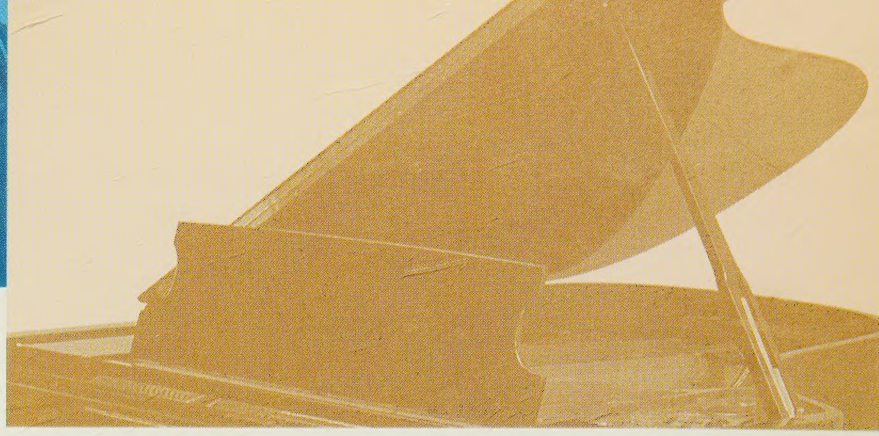
_____

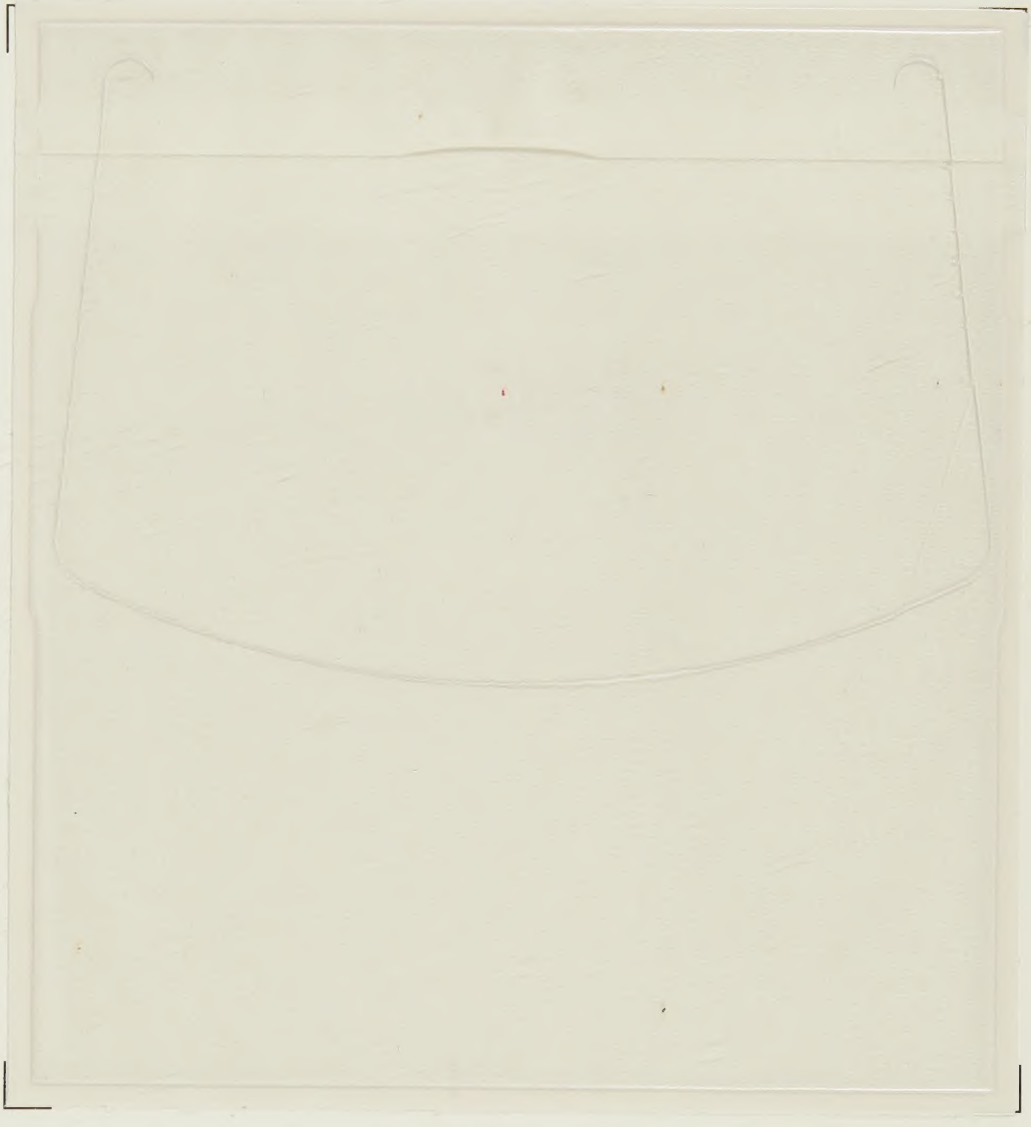
_____

In the space below, write two sentences about each of the pieces you chose. Can you say this information out loud for an audience?

Now you can prepare for another classical theme playing event!







**CD Performed:**

Solo pieces recorded by Helen Marlais
Duets recorded by Helen Marlais and Chiu-Ling Lin

Executive Producer: Frank J. Hackinson
Producer: Brian Balmages
Engineer: Kimo Van Gieson and Jim Curtis
Recorded on a nine-foot Yamaha Grand at Omega Studios, Rockville, Maryland
Art Direction: Terpstra Design, San Francisco

©℗ 2007 The FJH Music Company Inc. (ASCAP) and Frank J. Hackinson Publishing Company (BMI). All Rights Reserved.

## In Recital® with...

Satish Bhakta
Timothy Brown
Mary Leaf
Edwin McLean
Kevin Olson
Robert Schultz
Judith R. Strickland

Edited and Compiled by Helen Marlais
Complete Performances Included

### In Recital® with Classical Themes

- *Timeless classical themes for students of all ages*
- *Solos and duets*
- *A brief history of each classical theme*
- *Carefully leveled to ensure attainable goals – crucial in motivating students*
- *Includes an overview of topics and techniques introduced in each book*

*Companion CD included*

### Piano Concerto No. 26
Wolfgang Amadeus Mozart
arr. Timothy Brown

### Can Can
Jacques Offenbach
arr. Kevin Olson

### Theme from Swan Lake
Pyotr Ilyich Tchaikovsky
arr. Kevin Olson

### Over the Waves
Juventino Rosas
arr. Judith R. Strickland

### O mio babbino caro
Giacomo Puccini
arr. Timothy Brown

### Symphony No. 1
Gustav Mahler
arr. Robert Schultz

### Theme from Romeo and Juliet
Pyotr Ilyich Tchaikovsky
arr. Mary Leaf

### Symphony No. 5
Ludwig van Beethoven
arr. Robert Schultz

### Enigma Variations
Sir Edward Elgar
arr. Satish Bhakta

### Roses from the South
Johann Strauss II
arr. Kevin Olson

### Symphony No. 7
Ludwig van Beethoven
arr. Edwin McLean

### Concerto No. 2 for Horn
Wolfgang Amadeus Mozart
arr. Robert Schultz

FJH1698 US $6.95
74398 22195 0

THE FJH MUSIC COMPANY INC.
www.fjhmusic.com

ISBN-13: 978- 1-56939-651-3
ISBN-10: 1-56939-651-5
50695
9 781569 396513

P9-BJF-221